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Knitting

M O N T H L Y

June 2007 Issue 113 £2.95

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ISSUE 113 JUNE 2007
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Dear Readers...

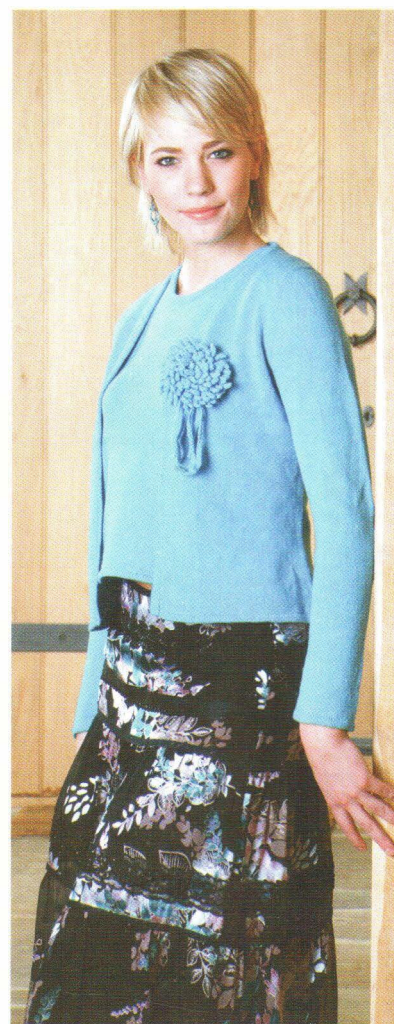
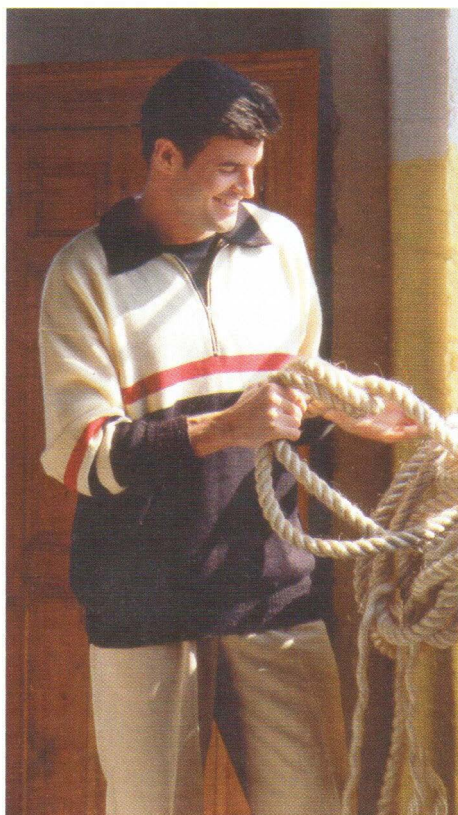
The wonderful spell of warm weather we've had recently has given everyone a boost and I'm pleased to be well on the road to recovery. I know that many of you at Nottingham wondered if the 'zombie' standing in front of them really was me. It took more out of me than I'd ever imagined. I'm pleased not to have any more shows until Machine Knitting LIVE! at Croydon in July and I hope to be much better by then. Thank you so much for all your cards, letters and good wishes: it really has helped to know how much you care.

Machine Knitting LIVE! Croydon 2007

Perhaps it's time to remind you that we all get together on Saturday 21st July from 10.00 am to 4.00 pm at John Ruskin College in Selsdon Park Road, Selsdon (CR2 8JF for those with Sat Nav) and the exhibition will include the usual mix of patterns, demonstrations, yarns, books and knitting machines. It will be nice to see old friends again and you'll find me at the entrance from the car park at the back of the building. The catering is great and the college looks after us very well. I've just spoken to Iris Bishop and she's confirmed that she will be at the show this year. Iris will be our Guest Speaker and she's always a wonderful inspiration. As we go to press, we expect our visitors to include Ann Brown and her Posh Frocks, B Hague & Co plus PDB, Bennett Wools and all the buttons, Brenda Bristow with Bumblebee Yarns, Chris Brennan and Riverside Yarns, Elaine Cater, Fiona Morris, Heathercraft, Iris Bishop, Jane Woodward and Shades of Cashmere, Joy Golding and Anjo Patterns, Maggie Andrews, Nina Miklin, Sue Castro, Undy Yarncrafts with Silver Knitting Machines plus Uppingham Yarns. Beryl Dowell will organise our fashion show with members of her Rayleigh club. Last year's show at Selsdon was very well received and the Bournemouth fashion show this year was even more of a bit. Do try and join us if

Patterns

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you can, even if it's as warm as last year. The room where we hold the talks and fashion show is fully air conditioned, so you won't roast!

Thornbury Just Knitting Show 2007

Following on from Nottingham, Alan Hunt was able to announce that the Just Knitting Show will take place at Thornbury this year. Please make a diary date to attend if you possibly can. This year it's even more important to ask you to drum up as much support as possible. If Alan doesn't have sufficient numbers through the door, it really will be his last Just Knitting show. As before, yarns, machines, patterns, designers and lectures are planned for this year's show. Lecture tickets cost £1 but numbers are limited so please contact Alan as soon as possible for more details, to avoid disappointment.

From 10.00 am to 4.00 pm on Saturday 8th September 2007, the exhibitors will have set out their wares at Thornbury Leisure Centre (BS35 3JB for those with Sat Nav). Admission is £5.00 on the door or £4.50 in advance and the venue is near Bristol, close to the M4 / M5 interchange. Parties of ten and over receive one free ticket for the organiser. Refreshments will be available and there's a large, free car park. Please visit the Just Knitting Show if you can, or this show really will follow local shops into obscurity for lack of support. To order tickets

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Next Month...

Just ask!

May is a 5 week month, so subscription copies will be mailed out on Thursday 7th June, and the issue goes on sale in shops on Thursday 14th June. Please remember you can ask your newsagent to reserve a copy - turn to page 61 for the coupon.

or request more information, please send a stamped and self-addressed envelope (including a cheque or Postal Order if appropriate) to:

Hush Knit Yarns, 57 Burnside Drive
Bramcote Hills, Beeston, NOTTINGHAM NG9 3EF
Tel/Fax: 0115-922 3654

It's very difficult to organize successful shows and your support is essential for Thornbury's survival, because last year the show teetered on the brink through lack of support. We look forward to seeing as many of you as possible. Once again I shall be attending Metropolitan's Dream Week from 3rd to 7th September inclusive, so I'll have my work cut out to get from Nantwich to Thornbury on the Friday. However, it's important that I make the effort and I may be able to give Thornbury an extra boost with a visit from Carl Boyd. He's coming to the Dream Week with me and I might be able to persuade him to come with me to Thornbury, so keep your fingers crossed.

Finally as you'll see below, the next magazine is not posted out until the first Thursday of next month and this will be the 7th June. This means that there will be a five-week gap between the June and July magazines, so please don't fret that you'll have a little longer to wait. It will also give me chance to have a short break to recharge my batteries and I hope the sun continues to shine.

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Ann

New tricks

A couple of months ago Joan Lafferty said that she had not done any knitting. This time she's been overwhelmed with both hand and machine knitting but once again proved that guesswork really is best when it comes right!

I mentioned that I was knitting chickens in a basket for Easter and at that time I had only done a few. The grand total is now 45! I started off with hand knitted chicks (the baskets are crocheted), just to produce a pattern but after four or five I turned to the machine. As people are always asking me how long it takes to knit whatever is currently on the go, I'll tell you the hand knitted chicks take about two hours. On the machine, I can do one in ten minutes with the wind behind me - and 15 if I drop a stitch when casting off! I'm afraid I do drop stitches from time to time nowadays, because the sight in my right eye is getting worse. I find I sometimes mistake the gate peg for the needle, but you don't want a medical bulletin from me!

ly, but I have found I can put the third stitch on the one just made, thus 'leaping' across the gap. Then I also found that this 'made' stitch can go on the next needle without moving backwards and proved to be one of my 'cheats', which did quite nicely for my little chicks.

However, sometime we need a loose cast off such as on the top of a drop-shoulder type sleeve, for instance. You may remember that I mentioned this recently for folk

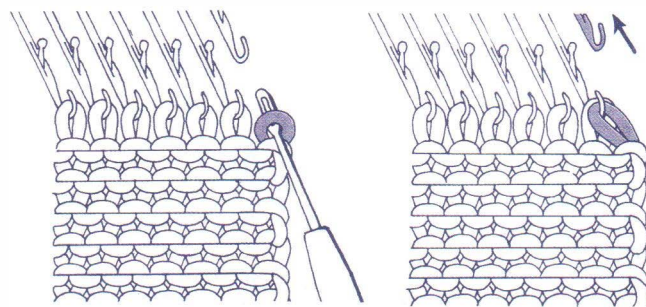


Figure One

can use this to cast off the original stitches. On standard gauge machines, this is mainly when we're using fine yarn knitted at a tight tension. Knitting one row at Tension 10 makes large stitches (see Fig. 3). When they first came out, I bought an attachment for casting off, but I found this made a tight edge, unless, again, one was using a fine yarn.

CLICKETY CLICK

It happened that a friend lent me a magazine with a hand-knitting pattern of a rabbit. I thought this would make a nice change from chicks and would make an Easter present for my grand daughter. I can usually look at a pattern then make up something similar

on the machine, but not this time. The pattern required a lot of increasing within the row and as experienced knitters know, this means taking the work off on waste yarn and replacing the stitches, picking up the heel of an adjacent stitch to make the increase.

DECISIONS, DECISIONS

So I decided I must knit this rabbit by hand. Now I learnt to knit when I was five

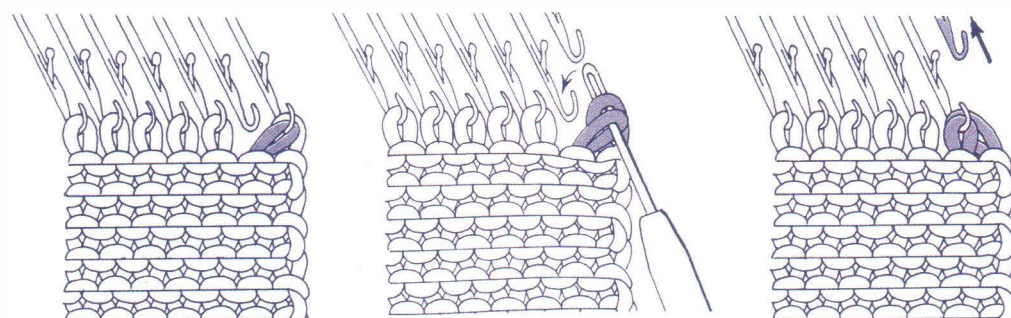


Figure Two

TRICKS OF THE TRADE

Talking of casting off reminded me of the different ways one can do this exercise. When I was teaching beginners I used to suggest putting the end stitch on the next needle, yarn in the hook and pull through by hand, working this way all along the row (see Fig. 1). This certainly casts off, but can make gaps in the work. This is all right if the cast off edge is not going to show; a neater way of doing this is to put the second stitch on the first needle and work by hand as before (see Fig. 2). However, this means moving the 'made' stitch each time. Well that is how it is done when working proper-

with ribbers. We can push the ribber into place with the connecting in attached, but without connecting the two beds and then put the half pitch lever on H and push up every other ribber needle to holding position. When we knit across, we make loops round the ribber needles and by dropping the ribber bed, these loops make large stitches, which can be cast off with the latch tool. Talking of the latch tool, don't forget that sometimes we

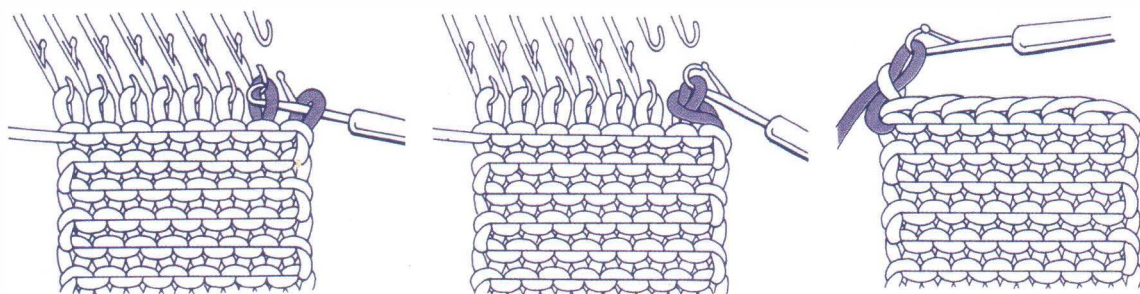


Figure Three

years old, which was quite a few years ago and I have followed hand-knitting patterns for many years before I even saw a knitting machine. However, this hand-knitting pattern was about the worst I have ever attempted. As you know, I'm rather given to 'doing my own thing but on this occasion I decided that I must follow the instructions exactly. For a start, the pattern told one to increase by picking up the 'bar' between two stitches, which I did. However when I came to sew up, I found this left holes all down the rabbit's nose.

I know from experience that if an end of stuffing appears then an inquisitive child will pull and pull until the stuffing comes out and woe betide any mother who tries to poke it back! So when I had stuffed my bunny, I did a bit of Swiss darning to close the holes. Then I knitted a leg and politeness forbids me to mention what this leg looked like when stuffed! I may say my daughter-in-law and a close friend and I had a good laugh at the finished result. So in the end I abandoned the pattern and made up my own version of a leg. The rab-

Although I was far from satisfied, when it was finished several people admired the Easter Rabbit and one lady asked me to knit another one. This came much more easily, because I had got my own ideas firmly in place by then!

COLOUR CODE

I made one embellishment of my own for the second rabbit. When I was making the chicks I knitted the main part in bright yellow and a quick hunt in the yarn cupboard unearthed a cone of orange. I hand knitted a beak with this using only five stitches and sewing up what was very tiny mattress stitch! Upon first seeing these chicks, my daughter-in-law asked why I had put a carrot on the chick – but this gave me an idea for the rabbit. I knitted (by hand) a triangular piece in the orange yarn, which rolled itself up as I finished it off at the pointed end. So it

needed no stuffing and was just the right size to sew between the rabbit's paws. I added a few strands of bottle green to look like the leaves and this really cheered up the little chap, or chapes! Guesswork really is best when it comes right!

So that jumper I had in mind has had to be postponed because the machine was all threaded up to start it when I got the idea for the chicks. As a matter of fact it still is, except that I've changed pale blue for the yellow 'chick' yarn. One way and another, the postponement may not have been a bad thing. Now that it's spring, so do I want a multi-coloured jumper, which will be quite thick because of the strands inside? Perhaps I'd better have a hunt through some lace patterns, or will something else interrupt my knitting for myself? ■

A friend lent me a magazine with a hand knitting pattern of a rabbit, that I thought would make a nice change from chicks as an Easter present for my grand daughter...

bit was made so that it was sitting down and so it had a bulbous base, again with increasing within the rows. Needless to say, by this time I'd reverted to picking up the heel of a stitch so no more Swiss darning was required.

ON THE RIGHT SIDE

When it came to sewing up I again read the instructions, although I should have been able to do this without help. One thing puzzled me because for the legs it said, "put the right sides together and sew up with mattress stitch, then turn the work to the right side". Now I have taught mattress stitch for many years and hailed it with delight, because it is possible to work from the right side, picking up two stitches from each piece. (It's a great help if we are sewing up stripes, for example.) If we sew up with the right sides together, surely we would use backstitch? When I make my little dolls, the legs have only eight or ten stitches so sewing up and turning right side out would be impossible with such a small piece of work. As it is, I do a few mattress stitches and then put some stuffing in place before stitching across this. I must say the handle of the latch tool is very useful to push stuffing in place so I used this on my Easter rabbit!



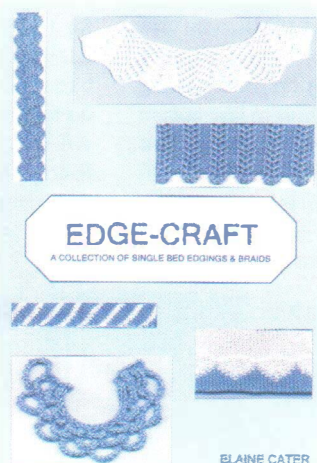
News Line

New Beginnings

New products or plans for a lecture or exhibition? Whatever is happening, if it's of interest to other knitters, we'd like to hear about it! You can write to us at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net

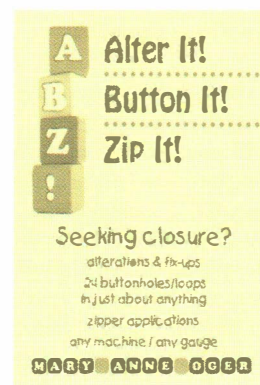
NEW COLLECTABLES Edge Craft

Elaine Cater has sent us two new books and the first is her own called Edge-Craft. It's a collection of over 50 different single bed edgings and braids. The samples were knitted on a standard gauge machine with patterning facilities. Instructions are also given for more basic machines. The patterns are also suitable for machines with different gauges. A mid-gauge or chunky machine will make the edgings bigger and more strongly defined. A fine gauge machine will make them smaller and more delicate. All the edges are illustrated with black and white photos and the book costs £7.00 plus 75 pence postage.



Seeking Closure?

The second book from Mary Anne Oger and it's called **The ABZ Book (Alter it, Button It, Zip it.)**. It's a great resource book for all machine knitters seeking closure! There are 24 buttonhole techniques and knitters will find one that's suitable for any garment being knitted. The book has 32 pages and lots of close-up black and white photos of all the techniques. The price of this book is £12 plus 75 pence postage.



Three Easy Pieces

Don't forget Elaine's **3 Easy Pieces**. It's an introduction to holding position for those who haven't tried it before or who have only used it when making sideways knitted skirts. It's also a set of patterns to use up those cone ends that lurk in our yarn cupboards. The book costs £5.00 plus 75 pence postage. To order from Elaine, here are her address details:

Elaine Cater, Watergates Cottage
31 Watergates Lane, Broadmayne
DORCHESTER, Dorset DT2 8HA

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FIBREFEST 2007

The Blackdown Hills Fibre Group tells us that the plans and programme for **Fibrefest 2007** are taking shape with the event promising to be one of the most exciting happenings in the Blackdown Hills. The venue is Bridwell Park in Uffculme on **Saturday 1st and Sunday 2nd September** and it will be open to visitors from 10.00 am to 5.00 pm on each day. The organisers are expecting over 100 stalls in the huge marquees and exhibitors from across the UK and beyond. The programme for 2007 includes a variety of workshops and lectures including specialists in indigo, tapestry weaving and hat design from across the country. Advance tickets for either the event or workshops are available from the website. Full details of the programme and a booking form are also available at www.fibrefest.co.uk or:

The Fibrefest Office, c/o 1a New Road
Ilminster, Somerset TA19 9AE

The Blackdown Hills Fibre Group was formed in 2005 to add value to local fibre and wool and market skills and products together. The group has secured funding to install processing machinery into Coldharbour Mill, survey fibre producers and train farmers to improve their stock health as well as other ventures. Further information is available online at www.fibreharvest.co.uk



Open Weekend

Jane Woodward is going to have an open weekend this summer. As usual she will be selling all her lovely Shades of Cashmere luxury yarns plus patterns, kits and more for both machine and hand knitters. The dates are **Saturday 9th & Sunday 10th June 2007** from 10.00 am until 4.00 pm:

**Grove Farm, Wolds Lane, Wolvey
Nr Hinckley, Leics LE10 3LL**
Tel: 01455-220767 E-mail:
shadesofcashmere@hotmail.com

Light refreshments will be available and Jane asks if any groups or clubs of over ten intend to go if they would contact her first please to confirm details, so that she can make them especially welcome. For further details, directions, or for details of local Bed & Breakfast establishments please contact Jane at the address given above.

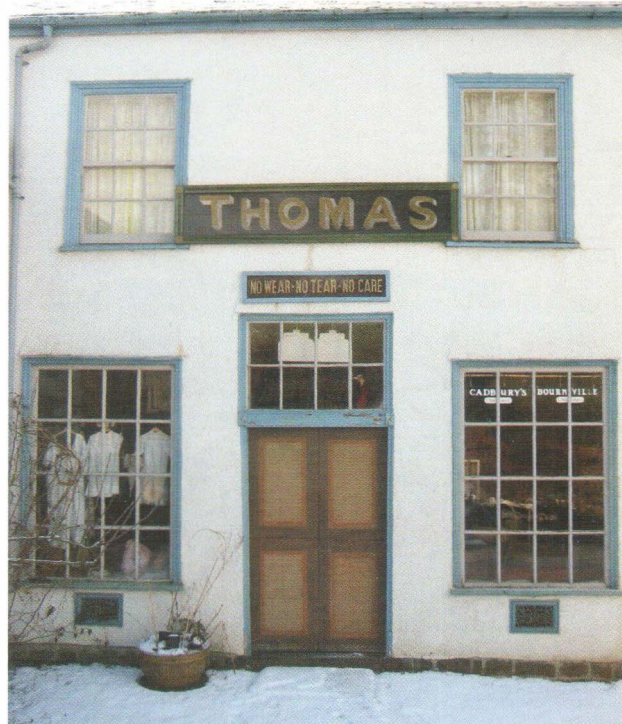


WOOL EMPORIUM

As part of a Powys-based project to promote wool and natural fibres, a Wool Emporium is due to open at **The Thomas Shop**, Penybont over the Bank Holiday weekend from **25th to 28th May 2007**. Situated in a complex of listed buildings, which include a restored Victorian Village Shop, the Wool Emporium will be a permanent showcase for woollen and natural fibre products from Wales and the Marches.

There will be exhibition space for up to a dozen producers and craftsmen, with a retail area and a showcase space featuring one item or maker on a monthly basis. The resource centre will include books, magazines, videos and DVDs, Internet access and some museum and historic pieces. There will also be a series of workshops (all fibre and wool related) covering topics such as felting, spinning, weaving and knitting, plus taster days and longer courses to meet demand.

Special demonstrations and activities will mark the opening of the Wool



The Thomas Shop in Penybont where the new Wool Emporium will be based.

Emporium and more details will be available from www.woolemporium.co.uk or you can contact 01597-851418. There's limited parking on site but Wool Emporium at The Thomas Shop is on the main Hereford / Llandrindod Wells bus route and only one mile from Penybont Station on the Heart of Wales Line. ■

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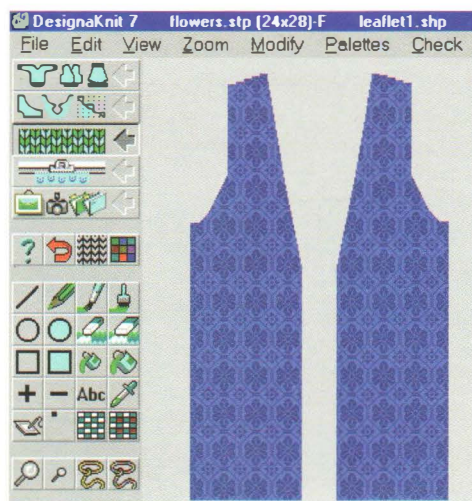
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Dear Anne

Family favourites

This month our readers have lots to tell and share. If you've a favourite hint to pass on, a story to tell, a point to make or if you need a bit of help, share it with us by writing to Anne at the usual address on page 3 or e-mail mail@machineknittingmonthly.net



SOCK IT TO ME

Jacquie Grant has written from New Zealand to say:

Greetings Anne

In the February 2007 issue you ran an article by Dennis Wright regarding sock machines and I wonder if you could let your readers know that this facet of machine knitting is gaining traction worldwide. The CSM hobby has been growing in the States and latterly the UK, with many old machines being resurrected and sold on places like e-Bay. There are several Yahoo chat groups dedicated to the subject and the one I run is:

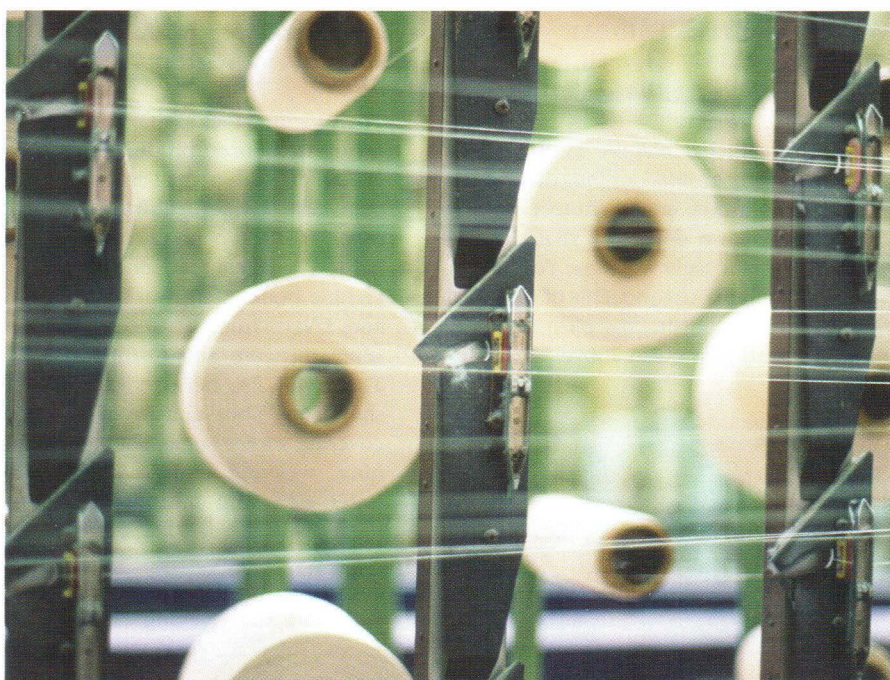
sockknittingmachinefriends@yahoo.com

I have been restoring these machines for 25 plus years, as have many other folk in the States. Last year I developed, have manufactured and am selling brand new sock machines from New Zealand worldwide. I feel that these machines are helping to bring machine knitting to the fore again and our long awaited resurgence of interest is just around the corner.

Best wishes

Jacquie Grant MNZM
NZ Autoknitter.com

PS - I am totally inspired with the Jane Hawkins design Melody. However, I would like to find the recommended French Crêpe, which must be a fine yarn to use three ends. Can you tell me who stocks this yarn?



Fine Crêpe Substitutes

In the early days of machine knitting in the UK Jacquie, there were a number of yarns answering the description of 'Fine Crêpe'. Before very long, a lovely repeatable yarn became available and the two companies who marketed it very successfully were Bonnie's Wools and Hush Knit Yarns. Several years ago now, Allen Ashford at Bonnie's and Alan Hunt at Hush Knit retired, so Bonnie's Fine Crêpe and Hush Knit Fine Crêpe are no longer available.



That's the down side, but the good news is that the yarn we came to love is still available from Yeoman Yarns and Metropolitan. For any pattern featuring three ends (strands) of Bonnie's or Hush Knit Fine Crêpe, we simply substitute three ends of Yeoman's Fine Crêpe on 400g cones in 19 colours or Metropolitan's Metro Fine Crêpe on 500g cones in 21 shades. Both these yarns can also be substituted for Bramwell Hobby, but they are smoother and don't have the little 'knop' that's found in Hobby. Uppingham Yarn's Filigree is a very similar yarn but slightly thicker, so you only need two ends of Filigree for every three ends of Fine Crêpe. The contact details you need are:

METROPOLITAN

**Metropolitan, The Pinfold,
Poole, Nantwich**

Cheshire CW5 6AL

Tel: 01270-628414

E-mail: metromachineknit@btconnect.com

Website: www.metropolitanmachineknitting.co.uk

Yeoman Yarns Ltd

36 Churchill Way

Fleckney

Leics LE8 8UD

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sales@yeomanyarns.co.uk

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www.yeoman-yarns.co.uk



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Rutland LE15 9QL

Tel: 01572-823747

E-mail:

uppyarn@wools.co.uk

Website: www.wools.co.uk

ETHICAL KNITTING

Alice Wood tells us about her internet magazine and writes:



Dear Anne

My name is Alice Wood and I run an Internet magazine named Ethical Knitting:

<http://www.ethicknitting.co.uk>

I have been an avid knitter for years, recently gaining not one but two knitting machines which have prompted me to explore a whole new world of woolcraft. Originally groping in the dark for information, your publication has not only shed some light but opened my eyes to a whole new world of possibilities since I began buying it last October. Thank goodness for Beryl Jarvis and I enclose a paragraph below for possible use in your magazine.

Many thanks for a marvellous publication

Alice Wood

Editor, Ethical Knitting Internet Magazine

<http://www.ethicknitting.co.uk>

Ethical Knitting is a constantly updated web based magazine that looks at the world of woolcraft with an ethical and sustainable emphasis. The aim is to share an enthusiasm for woolcraft, local wools, small suppliers and pattern designers – thus helping to save the planet and some money at the same time. I wanted to create something that would allow people to come forward from all walks of life and contribute to making wool and yarn a fairer, cleaner product to produce and use, without harm to or exploitation of animals, humans or the environment. Amongst others we give a voice to sheep farmers, spinners, pattern designers, knitters,



nettle yarn producers and those who unravel jumpers. So we will be talking recycling, ethics, being thrifty, fair trade and anything else that fits. Readers and advertisers are more than welcome to contribute ideas, articles and reviews. Join in and let's talk Ethical Knitting.

IT'S A FIRST

Mandy Gordon has grown in confidence after following one of our patterns and she writes:

Dear Anne

I attach a picture of the Easter bunnies I knitted

for our four grandchildren. My machine is a Silver Reed mid-gauge SK860, so the bunnies have come up a bit bigger than your pattern in the April 07 issue, but were very easy to do. This was the first machine-knitting pattern I have ever followed, as I normally use DesignaKnit 7. It's also the first pocket I've ever done on a knitting machine too and I have gained some confidence through the experience.



I also took the magazine to my local knitting club to show them the 'magic cable' and they all thought it was an excellent idea. I took a sample I'd done with me to demonstrate how it worked. On Sunday I'm off to the Nottingham MK show and very excited; I'm hoping to buy lots of yarns for various projects. Your magazine is just the thing. I go through it several times, making a note of the useful instructions, this time of course actually knitting up a pattern from it, and just to get some ideas. Perfect with a nice cup of coffee.

Yours sincerely
Mandy Gordon



GLIMMER OF HOPE?

Irene Graham has written with good news from Brighouse to say:

Good morning Anne

I thought I should just tell you my pleasing little story. A few weeks ago my grandson called to see us and after spotting his granddad's recently knitted sweater, he asked if he could have a 'granddad sweater' please. Eureka! It's years since he made such a request and it seems that sweatshirts with logos have become the 'in thing'! Of course I said yes, he is 21 and in his final year at university.

I actually knitted him a sweater with skiers on using one of Iris Bishop's wonderful tried and tested punchcards, as I knew that he was shortly to go on a ski trip. He was thrilled with it and the incident passed into memory. However, just yesterday I received a call from him to ask could I knit a sweater for his mate at Uni, but not a skier. This guy said he would like red and white, two-inch deep stripes please. Of course I said yes and of course I have the yarn to hand, so I will do it as a gift. (Well, you know how students are generally an impoverished if happy bunch and I am happy to help.) Anyway, it goes without saying that my machine is now threaded up with the said red and white and waste yarn, ready to go.

Is this, I ask myself, a change in attitude from the young? Are they at last coming back into the fold? At least it is a slight glimmer of hope and as long as they ask, I will have great pleasure in knitting for them. Thank you for a super magazine, which my small independent newsagent produces it with a flourish each month. It never fails to cheer me up and motivate me, so keep up the good work because it means so much to us.

Best wishes
Irene Graham
Brighouse

Dear Anne

9 SOON CHANGED THEIR TUNE

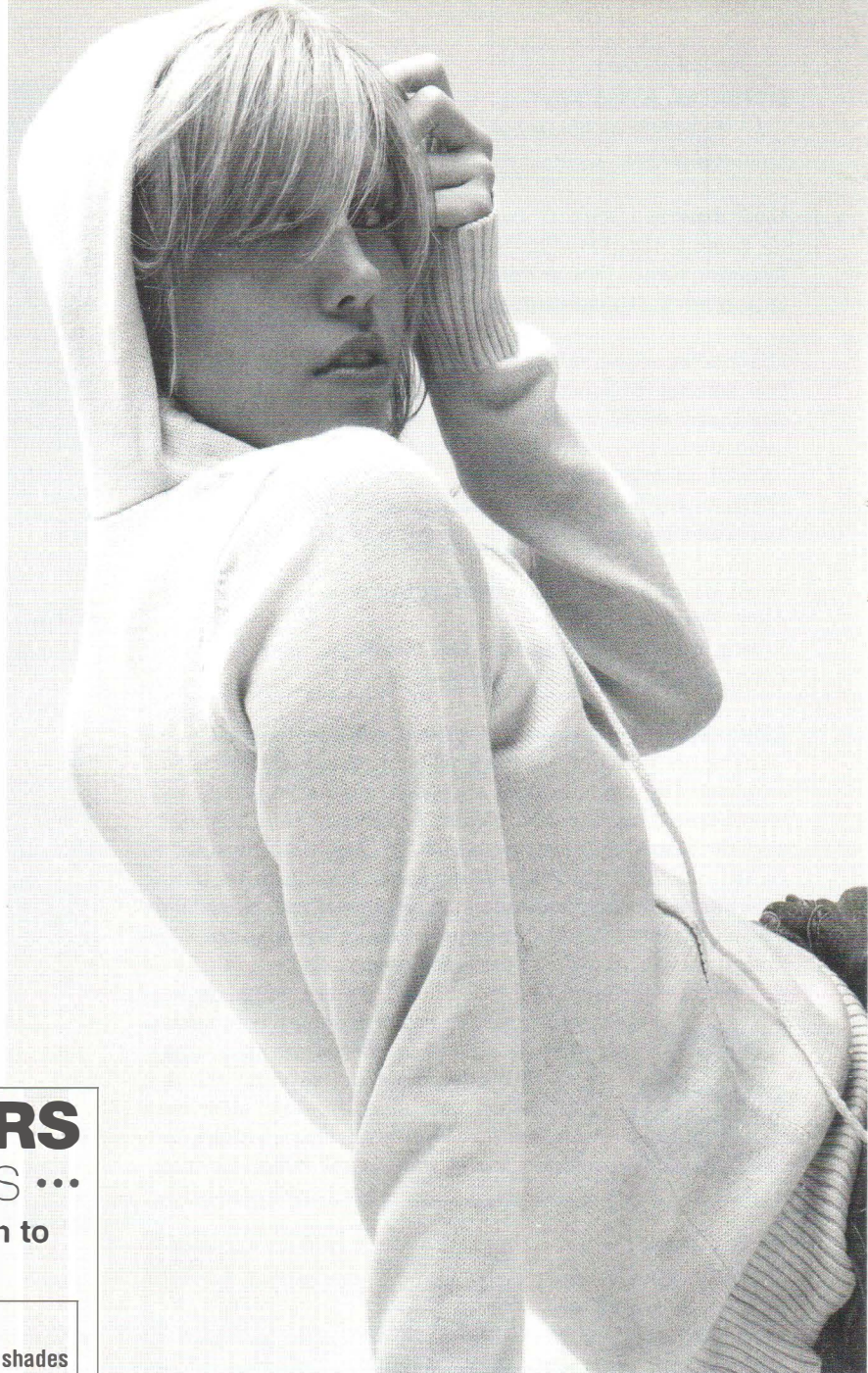
Norah Young has a reassuring tale about knitting for her granddaughter and she writes:

Hi Anne

Thank you for your acknowledgement letter received today. Included in the snippets I sent you by post was a chart for striped knitting giving RC numbers, colours and number of rows each colour.

Since I sent you the package I have knitted my 15-year old granddaughter a fitted 'hoodie' zipped jacket in these stripes, which are apparently all the rage amongst the teenagers. I had to laugh when my daughter told me the tale of Danielle going to school the day after her birthday telling her friends that her grandma had knitted her a jacket. The general reaction to this dreadful news was a very sympathetic, "poor you, having to wear things that your grandma has knitted".

Two days later it was a charity day when the students wore their own clothes to School and Dani wore the jacket. They soon changed their tune and could not believe that Dani had a grandma who could actually knit fashionable clothes! They were most envious. Do you want me to send you the pattern? It is knitted in 2/30s acrylic. Anne, it would be nice to see more 2/30s acrylic patterns in the magazine simply because it is important that we support the manufacturers of this quality staple yarn.



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OFFER ENDS 14TH JULY 2007

Have you
seen our new
ECO Cotton? 12
colours in stock
in 2 ply

Most machine knitters use 2/30s but the choice seems quite limited nowadays. Unless magazines like yours continue to include patterns, I feel there is a very real danger that the choice of colours will be cut back even further. Please will you consider including more 2/30s patterns and less patterns that use balled yarns?

Thanks
Norah Young

Many thanks for your contributions Norah and we'll include them in forthcoming issues. We'd also be very pleased to have your pattern to pass on and perhaps Danielle could model it for us?

Thank you

Just a short note now from Audrey Corne who writes:

Dear Anne

What a lovely surprise to open my magazine on Saturday and find the saddle shoulder pattern on page 18. Thank you very much for printing it. I am so sorry to hear of your traumatic spell in hospital and do hope that you will soon be back to full health.

With kindest regards
Yours sincerely
Audrey Corne

WELCOME BACK

Marian Young has lots of news and ideas to share and she writes:

Hello Anne

I was pleased to see from the latest MKM, received this morning that you are on the road to recovery following your operation and I hope you are completely recovered soon. I spoke to you briefly when I renewed my subscription a few months ago and I have been meaning to write to you ever since.

Last June I retired from work and I am now gradually getting back into the swing of machine knitting, having done hardly any for over ten years. Before I retired I found time to completely clean my trusty machine (a Brother 881 purchased in the early 1980s) and replace the sponge bar, faulty needles and so on, so that I could start 'breaking myself in' gently.

One problem I have had is with the casting-on combs, both of which had become a little bent over time. I obtained replacements and the 100-needle one was OK. However the 200-needle one did not have the little clips on each side to hold it on the machine whilst casting on the first row. I spoke to someone who said that it was not faulty and that is how they are made now. Is this true? I can only assume that the 100-needle one was a proper Brother spare and that there are no 'true' Brother 200-needle ones left and so someone else makes them. However you need three hands to use it, as you have to hold it in place whilst casting on! The joy of the old one was that once it was clipped on you could use one hand to hold down the end of the wool and the other the push the carriage across. I have tried several times with this one, trying to hold down ends of wool and hold the carriage at the same time, but you can't hold it evenly and it usually means that some of the needles are missed. I have had to resort to straightening out some of the bends in the old cast on comb and use that.

You mentioned when I telephoned that I probably find the machine-knitting scene very different to when I was knitting before and this is true. Many of the wool shops that sold coned yarn and in some cases spares such as needles, have closed down. However, I am a great believer in charity shops and even when I wasn't knitting I was still buying cones of yarn when I saw it, so my house is still overflowing with yarn!

You may know of this tip, which I read several years ago about yarn bought from charity shops and the like. Sometimes when you have bought the yarn there is no indication on it as to whether it is syn-

thetic or wool - and it isn't always easy to tell with fine yarn. If so, cut a couple of inches from the yarn and put it in a little bit of bleach in a saucer and leave it for a while. You need enough bleach to cover it and I usually give it an hour. If the yarn has disappeared when you look again, then it is wool. If the yarn is still there it is synthetic.

I also use my charting device in preference to following a knitted pattern. I often see a shape I like or a punch-card pattern I like in the magazine and I can then adapt it, as I want. When I was knitting previously I made several sweaters and so on for friends and relatives. I bought an A4 pad of graph paper (not squared paper) and would draw the shape to scale on there first, before drawing it on the Knit Leader sheet. In this way I could see how it would fit on the Knit Leader sheet and I also had a record of the template if the friend or relative asked me for a repeat sweater. I write on the top of the page who the sweater was for, the size, whether I have adjusted it at all (such as shortened or lengthened the sleeves or body) and the source of the shape (for example *MKM April 2007, page 38*). This is also useful if I want to do a similar garment in the same size for myself or someone else, as the measurements are there and can be transferred to the Knit Leader sheet straight away. I also keep a record of the garment in a notebook, where I note which yarn I used, which punchcard and the relevant tensions, also how many stitches I cast on for the various bits and any further details such as neckbands and button bands.

When I retired last June I thought I would have more time for knitting (ha ha!) but it is amazing how other things come along. However, I started off gradually by knitting hats, scarves and gloves for a friend who is involved in work with homeless people. I managed 15 hats and scarves, as they were quite straightforward, but only seven pairs of gloves as they were so fiddly to knit and sew up. I knitted myself a long cardigan in time for Christmas and this was the first proper garment I had made for a long time. It took me a while



to get into the swing of it as I had forgotten how to do various things, but it soon came back with help from the instruction book.

I have now almost finished knitting another cardigan. This time it has a V-neck (the other buttoned up to the neck) and I had just got into a stew with the button band when the latest MKM arrived with a V-neck cardigan in it, so I am going to use the button band on that. When I made the first cardigan, I knitted the button band sideways but that wouldn't work with the V-neck because I didn't have enough needles for the number of stitches I needed. MKM saved me having to look through all my patterns to find a button band knitted the other way, so thank you.

I bought a ribber some years ago from an elderly lady who was giving up machine knitting. However, I have still not unpacked it. I think I will have to set aside a week when I have no other distractions and see if I can get to grips with it, as I'm sure it would give me even greater scope. I always look forward to receiving MKM. There is always something of interest and it is good to know that machine knitting is still holding its own.

With best wishes
Marian Young
Beckenham, Kent

All Lined Up

An original MKM design

Pattern Information

MEASUREMENTS

To fit chest 97 [102, 107, 112, 117] cm, 38 [40, 42, 44, 46] in.

Actual size 121 [127, 131, 137, 141] cm, 47½ [50, 51½, 54, 55½] in.

Length to shoulder 76 cm, 30 in.

Sleeve seam 53 cm, 21 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch using 2 ends of yarn together (tension dial approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

b) Use two ends of yarn together throughout.

Knitting Instructions

BACK

Push 172 [180, 186, 194, 200] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using 2 ends of MC, K 120 rows.

Using 2 ends of A, K 12 rows.

Using 2 ends of MC, K 12 rows.

Using 2 ends of A, K 12 rows.

Using 2 ends of B, K 12 rows.

RC shows 168. Place marker at each end *.

Using 2 ends of A, K 104 rows.

SHAPE NECK

Using a length of A, cast off centre 34 sts.

Push 69 [73, 76, 80, 83] Ns at left to HP and cont on rem sts for first side.

K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows. 61 [65, 68, 72, 75] sts. Using WY, K a few rows and release from machine.

With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to *.

FRONT OPENING

Push 86 [90, 93, 97, 100] Ns at left to HP

and cont on rem sts for first side.

Using 2 ends of A, K 81 rows.

SHAPE NECK

Cast off 12 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 61 [65, 68, 72, 75] sts rem. K 10 rows. Using WY, K a few rows and release from machine.

With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

SLEEVES

Push 99 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using 2 ends of MC, shape sides by inc 1 st at each end of every 6th row until there are 107 sts. K 4 rows. RC shows 28. Cont to inc on every 6th row from previous inc and, at the same time, using 2 ends of A, K 12 rows. Using 2 ends of MC, K 12 rows. Using 2 ends of B, K 12 rows. 123 sts. Using 2 ends of A, cont to inc on every 6th row from previous inc until there are 157 sts. K 14 rows. RC shows 188. Cast off.

WELTS

With carriage at right and using 2 ends of MC, cast on 158 [166, 172, 180, 186] sts in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4 / MT-4, K 30 rows. Transfer sts for st st *.

With P side facing, replace 172 [180, 186, 194, 200] sts from lower edge on to Ns, gathering evenly. Using MT+1, K 1 row. Cast off.

CUFFS

With carriage at right and using 2 ends of MC, cast on 70 sts in 1 x 1 rib.

Work as for Welts from * to *.

With P side facing, replace 99 sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+1, K 1 row. Cast off.

COLLAR

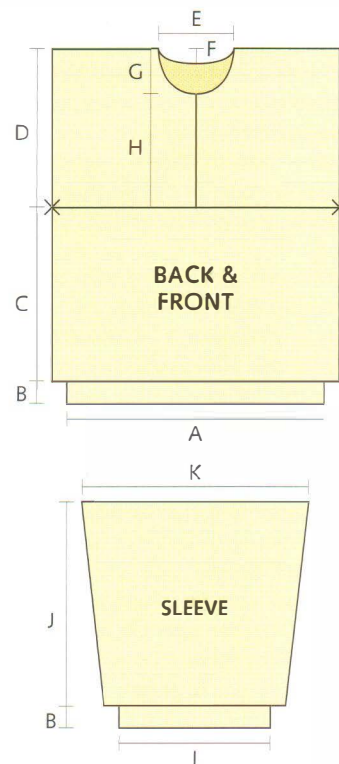
Using 2 ends of MC, cast on 130 sts by hand. Set RC at 000. Using MT, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 146 sts. K 6 rows. Dec 1 st at each end of next and every foll 5th row until 130 sts rem. K 1 row. Cast off.

TO JOIN RIGHT SHOULDER

Push 61 [65, 68, 72, 75] Ns to WP. With K side of right back shoulder facing,

Diagrams

A = 61 [64, 66, 69, 71] cm	F = 2 cm
B = 6 cm	G = 8 cm
C = 42 cm	H = 20 cm
D = 28 cm	I = 35 cm
E = 18 cm	J = 47 cm
	K = 56 cm



replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and 2 ends of A, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

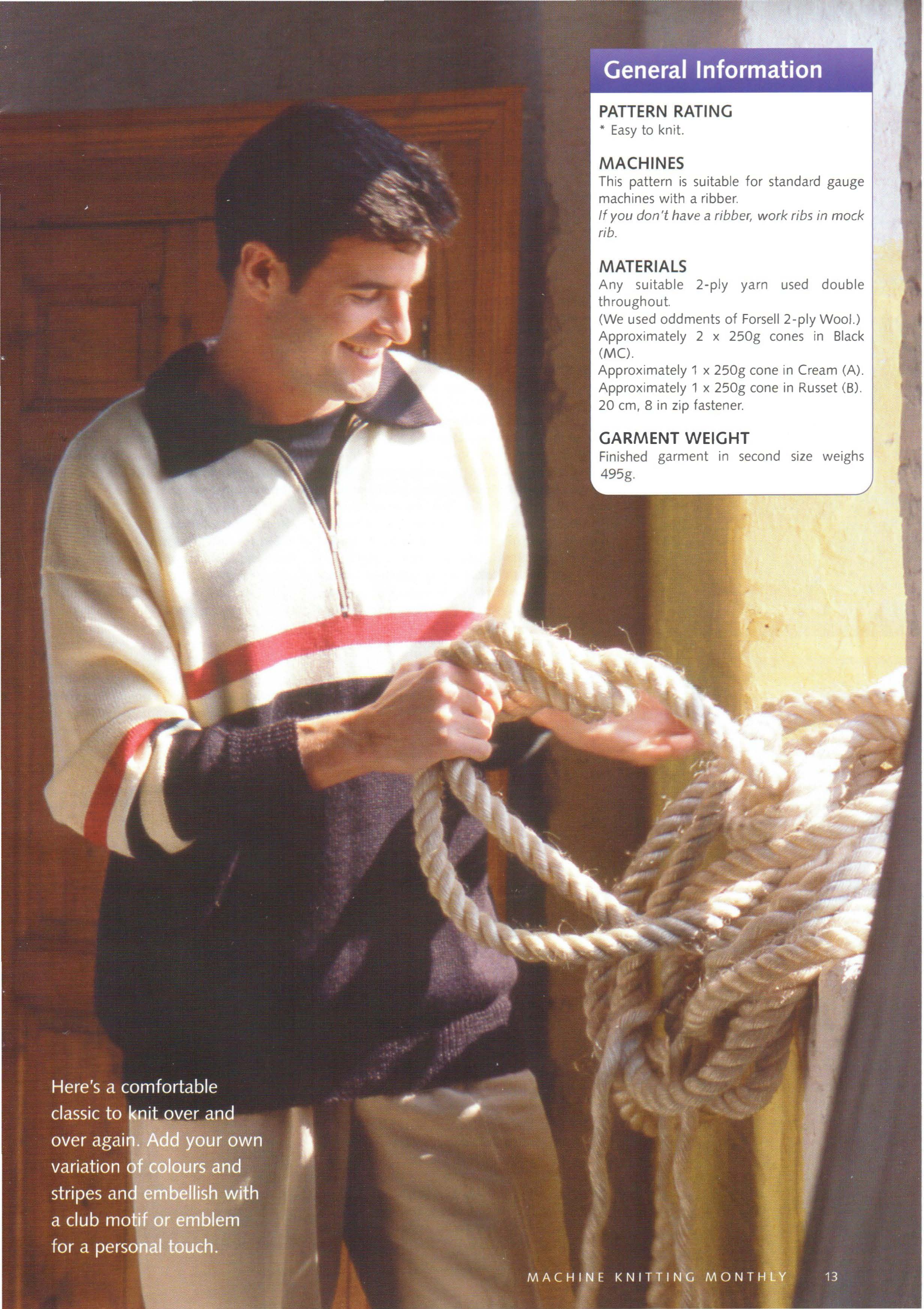
Work as for right shoulder, but read left for right.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Sew cast off edge of collar around neck. Fold in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Neaten ends of collar. Sew in zip fastener. ■

A man with dark hair, smiling, is wearing a white zip-up sweater with a dark navy blue collar and cuffs, and a wide horizontal red stripe across the chest. He is holding a thick, light-colored rope that is coiled in front of him. The background is a warm, wooden interior.

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Any suitable 2-ply yarn used double throughout.

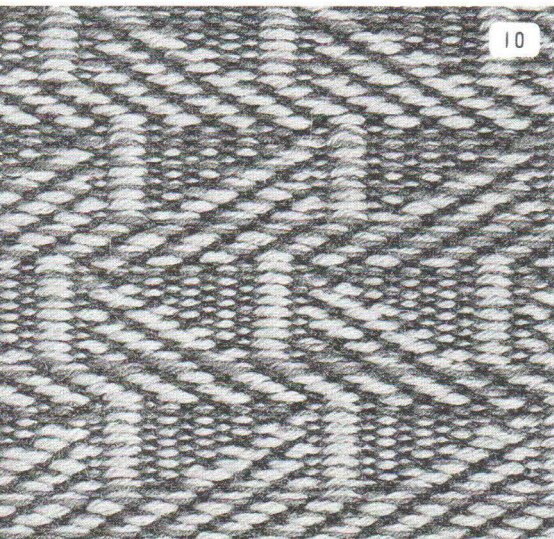
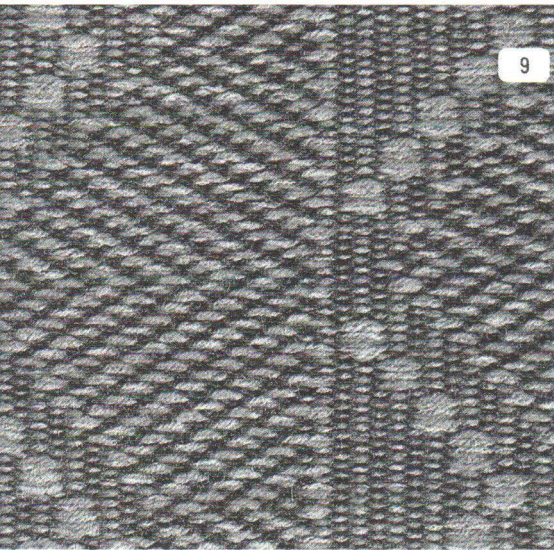
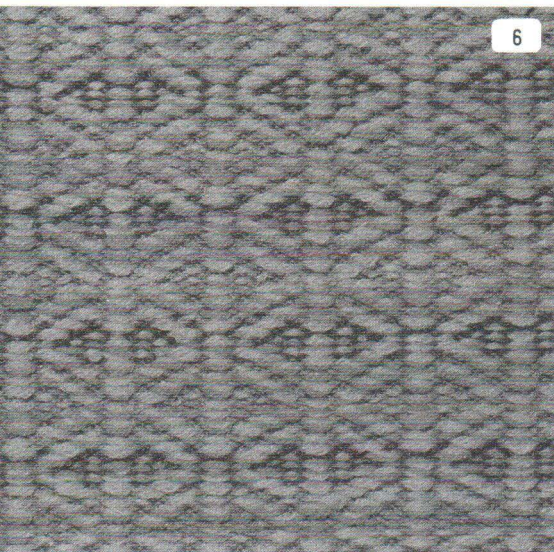
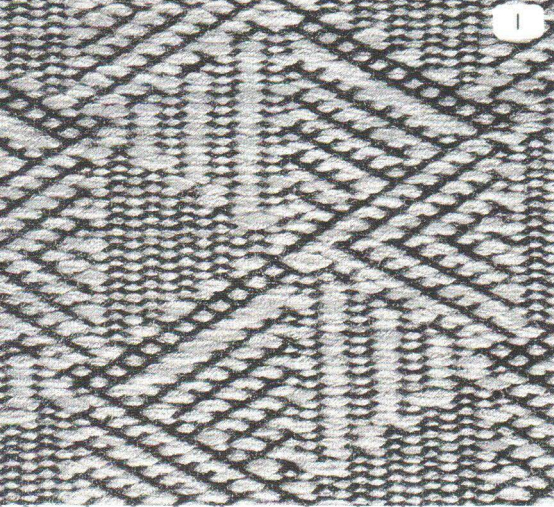
(We used oddments of Forsell 2-ply Wool.)
Approximately 2 x 250g cones in Black (MC).

Approximately 1 x 250g cone in Cream (A).
Approximately 1 x 250g cone in Russet (B).
20 cm, 8 in zip fastener.

GARMENT WEIGHT

Finished garment in second size weighs 495g.

Here's a comfortable classic to knit over and over again. Add your own variation of colours and stripes and embellish with a club motif or emblem for a personal touch.



Playtime

Knitweave

Many machine knitters under rate knitweave, often because they've never really tried this fascinating stitch.

Knitweave is a technique worked on the knitting machine that produces lovely fabric, the weight of which ranges from very fine through to very thick. Two yarns are required for knitweave, a base thread and a weaving thread. The base thread knits on every needle in working position (usually in stocking stitch) and the weaving thread is laid under and over the needles according to the punchcard pattern being used.

The base thread can be anything from a smooth 1-ply through to a 4-ply and the same goes for the weaving thread, although here you can use one of the very chunky yarns. The purl side is usually used as the right side of knit weave fabric. In this article, we are going to explore the use of very fine yarns for both the base and weaving threads. The finished effect will be a lightweight fabric that is suitable for tops and lightweight skirts.

GOLDEN RULES

A punchcard is needed for knitweave and when using fine yarns, Card 1 is probably the best choice because the weaving yarn is only looped under or over one needle at a time. One of the golden rules when weaving is that the loops in the weaving must not sag. If the weaving yarn sags, the fabric will not wear well, it will pull badly and will also look dreadful. Sagging usually happens when the yarn is too fine to be looped across the number of needles required in the pattern.

As a general rule, the weaving yarn will be thicker than the base yarn – although all rules are made to be broken, aren't they! Using a textured yarn such as bouclé for the weaving yarn is much easier for the beginner. What though about colour? In the past, most weaving was knitted using two very contrasting yarns. However, when using fine yarns, a nicer fabric is achieved if the colours tone so it's a good idea to experiment. Try toning yarns with the base yarn slightly darker than the weaving yarn such as different shades of white and cream for both the base and the weaving yarns. The different finished colours of the fabric is amazing and you'll find that you can mix shades which look awful on their own, but are either toned down or brightened up by combining them in knit weave.

LET'S KNIT!

Look in your yarn store to find some suitable yarn as the base. Bright acrylic such as Silky or any suitable 2/30s is fine and you should cast on with the stitch dial set at approximately Tension 2.

First knit a few rows in stocking stitch. Insert Card 1, set it to Row 1 and lock. Set the weaving brushes to the weaving position and knit one row. Thread the weaving yarn through the tension mast and loosen off the tension disc so that the yarn flows through very easily.

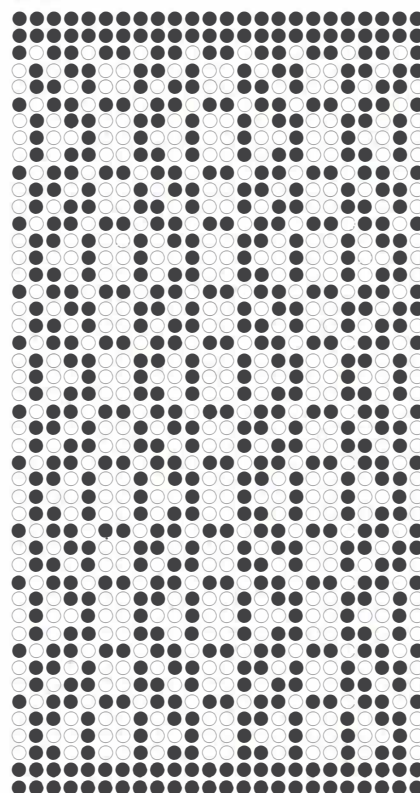
Brother Machines

Hold the weaving yarn in between the knitting on the machine and the carriage then, when the carriage goes across the work, the weaving yarn will be taken up in the weaving guide.

Silver Reed & Knitmaster

Place the weaving yarn into the little red hook nearest to the carriage. Keeping the card locked and knit one row. Remove the weaving yarn from the respective guides and move it over to the other side of the carriage.

Chart 6



Continue like this, keeping the card locked, until you have knitted about 40 rows. Now unlock the card and knit another 40 rows or so. Remove the work from the machine. You cannot tell what the fabric will look like until it is pressed, so follow the instructions given below.

PRESSING

There's no need to block the knitting - however a good steam iron is necessary.

With the weaving side facing up, hover the iron over the edges and, using steam, remove any curl.

Turn the sample piece over and again hover the iron, removing any curl.

Allowing the iron to touch the fabric, press the work using steam. The correct technique is to move the iron across the work in much the same way as you take the carriage across the needlebed when knitting. Keep the iron moving until you have pressed the piece and you'll find that there will be no distortion, if you move the iron in the right direction.

Check that the sides are the same length and adjust, if necessary, with the steam iron. If you have distorted the work a little, this can be put right by hovering the iron over the edges, using plenty of steam and gently patting the edge back into shape.

Look at your swatch and choose which weaving pattern you like best, either the one with the card locked or the other with it unlocked. It's often useful to knit a much larger piece, changing colour combinations as you go. The small amount of

extra time spent knitting gives a much wider fabric choice.

A slightly heavier garment can be made if you use something thicker such as Filigree or Fine French Crêpe as the base yarn together with a fine bouclé as the weaving yarn. Here the stitch size will need to be approximately Tension 3 to 4. A jacket-weight fabric can be made, again using this weight as base yarn plus mohair as the weaving yarn. This time, the approximate stitch size will be between Tension 5 and 6.

Although the stitch size used is to some extent controlled by the base thread, the weaving thread does have some bearing. We suggest that you experiment with fine base yarns and start with the tension dial set around Tension 2. For yarn such as Filigree or Fine French Crêpe, you'll need a stitch size around 3 or 4 and for a 3-ply base yarn the tension dial should be set between 5 and 6.

You'll probably find that garments in knitweave are better if they are knitted sideways. There's hardly any stretch across the work and, if this is used lengthways, the garment will never drop. The natural stretch in the fabric is also around your body, where it's most needed for comfort!

TROUBLE SHOOTING

The biggest problem you'll come across when weaving is that the yarn may loop

across the work, but not where it's supposed to do! If this happens to you, try one of the following remedies:

First check that the tension of the weaving yarn isn't too tight. If the yarn doesn't flow freely, it can't go over and under the needles where it should and you'll get large loops.

Next, check that the weaving brushes are moving freely and are in good condition. Damaged brushes can prevent the weaving yarn flowing correctly.

The last thing to check is that your needle retaining bar is in good shape. If the foam is flat (or even missing!) then there's no way that you'll be able to weave because the needles will always be in the wrong position.

Weaving is great fun and is an excellent way of using up oddments of fancy yarns. Here's a selection of weaving patterns you might like to try. They are all taken from the Silver Seiko Pattern Library No. 2 for Punchcard Knitters and we reproduce them courtesy of Silver Knitting Machines. For further information about Silver machines, please write to:

Silver Viscount
Units D & E
Rectory Business Centre
Rectory Road, RUSHDEN
Northamptonshire NMO OAH
Tel: 01933-311888
Fax: 01933-312888 ■

Chart 9

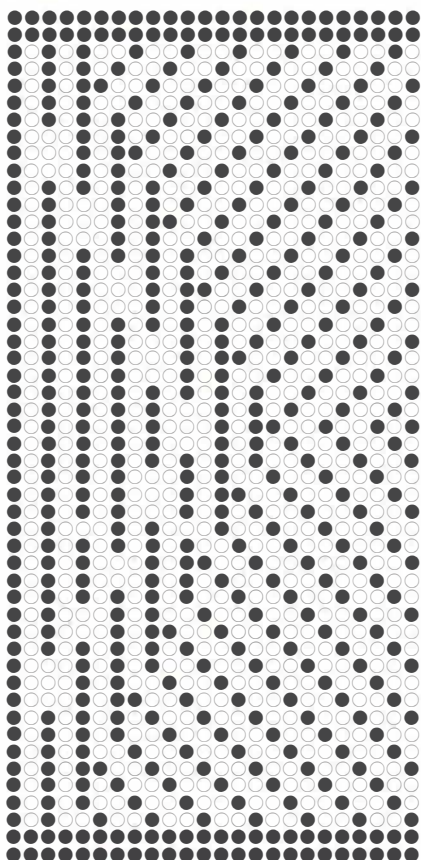


Chart 1

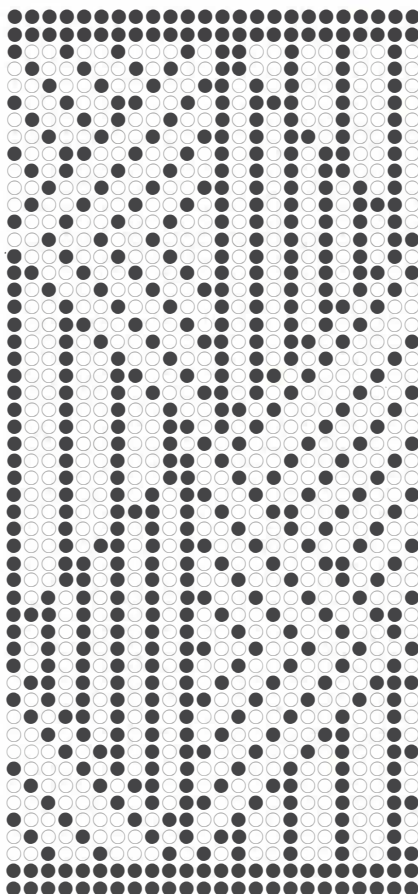
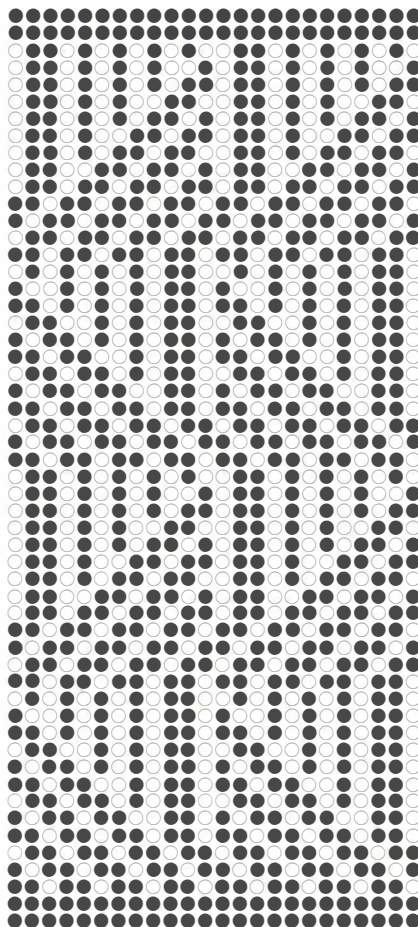


Chart 10



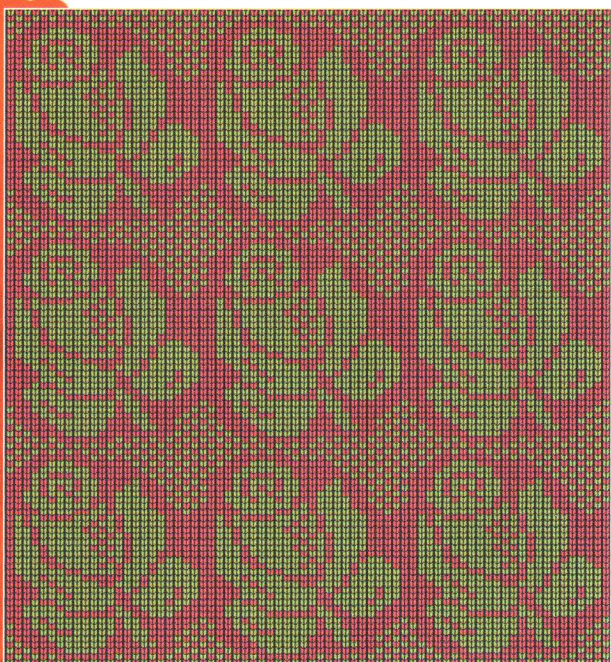
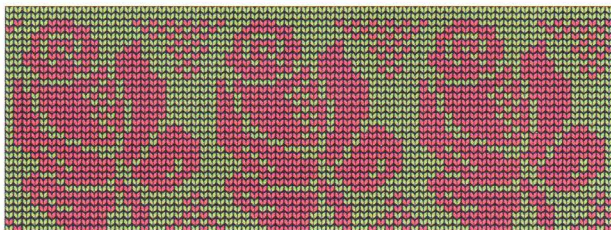
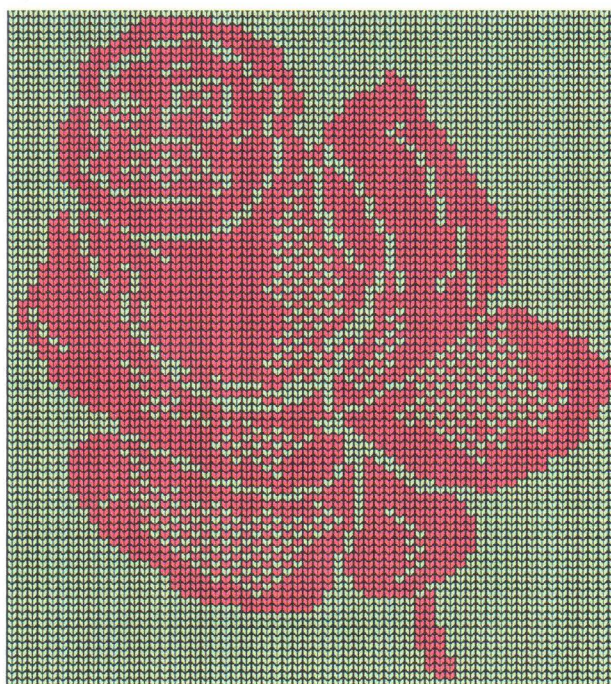
Picture Parade

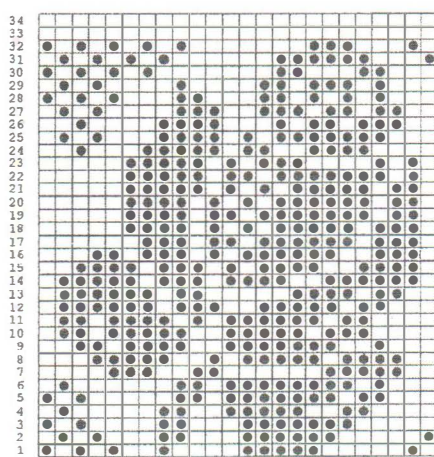
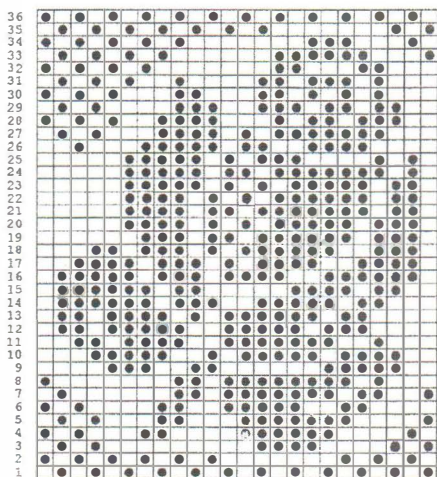
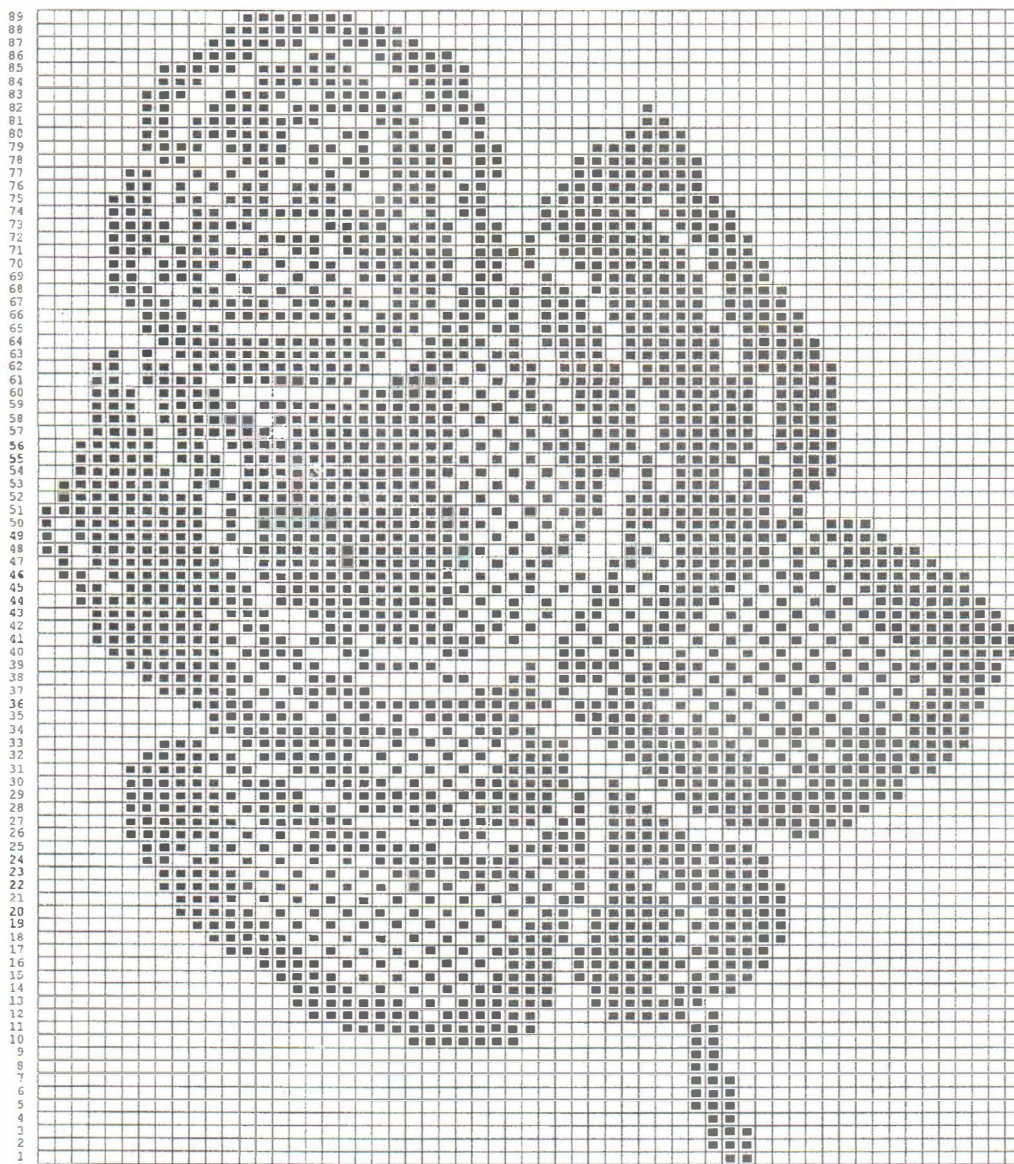
Everything's coming up roses

A reader has asked if Jo Newton could adapt a beautiful drawing of a rose into a 60-stitch picture suitable for machine knitting and Jo was happy to help.

Our reader was able to supply a beautiful drawing of a rose for me to work from and the project has given me much pleasure. I started by trying to enlarge a 24-stitch design I already had, but although I have heard of cabbage roses the result was definitely more cabbage than rose!

As the design shown here was a success, I eventually made a 24-stitch version. In fact I made two, one of which will repeat in both directions to make an all-over pattern. The other can be used either as a border or as a single motif if the background material, which breaks up the float threads, is omitted. There's one important word of caution - electronic machine users beware! When programming the large pattern, it is actually 59 not 60 stitches.





FREE OF CHARGE

Jo is always pleased to work on special projects especially for MKM readers. If you have any new ideas for her, we'd love to hear from you. Your letters and ideas for the magazine do matter and we take careful note of all your comments, criticisms and praise. So often we all feel that we won't do something because we never win anything or never have the luck. Many of the designs that Jo has worked on have come as a great surprise to the recipients and she will work

on any special request from our readers. You can either write to us at the usual address or get in touch with Jo direct as follows:

Jo Newton
Barrowby Old Hall
GRANTHAM
Lincolnshire NG32 1BX
Tel: - 01476-563111
E-mail: jo.newton@btinternet.com
Website: - www.jonewton.co.uk



PDFS AND THE MAGICAL INTERNET

Many knitters nowadays are computer literate, but if not, there's very likely to be someone in the family with access to the Internet who is. I'm sure they'd be delighted to show how clever they are and demonstrate their equipment. Why not ask them to help you have a go at surfing the web to have a look at some of the sites dedicated to machine knitting, most of which have links pages, which can send you on a long journey to many different interesting addresses. You could always start with mine, which you will find at www.jonewton.co.uk. (Don't forget, there's also the MKM magazine website at www.machineknittingmonthly.net.)

Several designers offer their patterns as PDFs. These can sometimes be downloaded straight away, or received as e-mail attachments by contacting the designer. Imagine a knitter in New Zealand or the USA for example who wants one of my individual design sheets or booklets immediately. All they have to do is e-mail me with the request, I quote the price, which does not need to include the horrendous postal charges and they pay me through PayPal, which enables me to accept credit cards if they do not have their own PayPal account.

There's a link to **PayPal®** on my website to make it easy and PayPal sorts out the currency conversion. I assemble and attach the designs and the whole transaction is done in a few hours. The patterns can be saved to be printed out immediately or as and when they are needed. I used to think that a fax machine was as near magic as we could get, but PDFs really beat all. By the way, to read PDF files it is necessary to have the Adobe Acrobat program which is on most computers, but can be downloaded FREE from www.adobe.com ■

Using an intarsia carriage

Last month, Beryl Jarvis showed us how to knit and design intarsia fabrics using holding position. This time she shows us how to knit intarsia patterns with an intarsia carriage.

When we knit intarsia patterns, every needle is knitted for as many rows but whole areas are knitted in single colours. Whereas the holding position method is most suitable for diagonal shapes, the intarsia carriage method is better for traditional 'picture knitting'. Some machines don't need an intarsia carriage, as the facility is built into the machine. With older machines like the Brother KH710, Brother KH950 and simple machines including the Bond, the needles can be moved to the intarsia position without any additional equipment. Check the manual and if your machine can't do this, you'll need an intarsia carriage. Make sure you get the correct model for your machine!

For the correct intarsia position, the needles will be forward until the stitches fall just behind the latches. The yarn is hung into the hooks of the needles, the carriage is moved over to knit the stitch and (most importantly) the intarsia carriage leaves the needles again in the correct intarsia position.

A separate ball of each colour of yarn, for each area to be knitted, is needed. Sometimes, you will need several balls of each colour - especially when knitting something like a standing animal. Each leg will require a separate ball of yarn and

you'll also need individual balls of yarn for each area of background in between! Cones for knitting a large area should stand on the floor.

INTO THE KITCHEN

As the amount of yarn used for each ball is often quite small, I usually wind it round cards and work with them from a small box on my knee. A knitter who used to come to my local knitting club put all the balls under an upside-down colander, threading each through a separate hole and working with her feet on the handles! She said that she never had any problems with the yarns tangling and I must try it myself one day.

When you buy a Brother KA8210 intarsia carriage, you also receive two pegs, several weights and a curved needle. The pegs make the row counter and charting device work and you may, or may not, need to insert them. Check your machine and refer to the manual. The weights have several small holes and you thread the yarn into the curved needle and through enough holes for the weight to move down the yarn when required, but not slide down too easily.

I like to put a pinch peg on the yarn end when I start because they are just heavy enough to hold the yarn in position for

the first row. When using the weights, it's a good idea to move the empty needle either side of your working area to holding position. They will stay there and not get in the way of the carriage, but will stop the weights coming up and over the needles.

GETTING STARTED

When knitting intarsia always work from the carriage side, putting the right yarns over the needles to be knitted in that colour and making sure that only one yarn is in each needle. Always have plenty of slack on each yarn, because if it pulls tight it will show. Between areas of colour, bring the second colour from behind and over the end of the first so that the yarns will twist and 'tie' the areas together.

Over the years, many pictures for intarsia have been published in machine knitting magazines and books. Hand knitting patterns are also suitable, but we work from the purl side and pictures for hand knits often give the knit side view. Take care not to follow cross stitch or embroidery designs, which are usually shown on

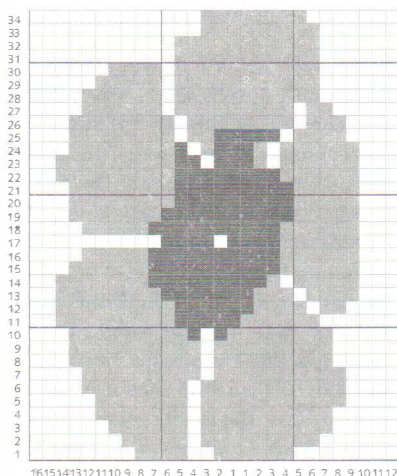
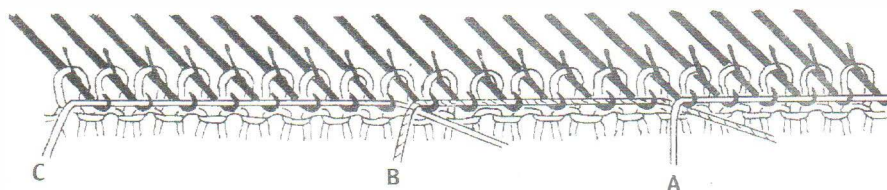
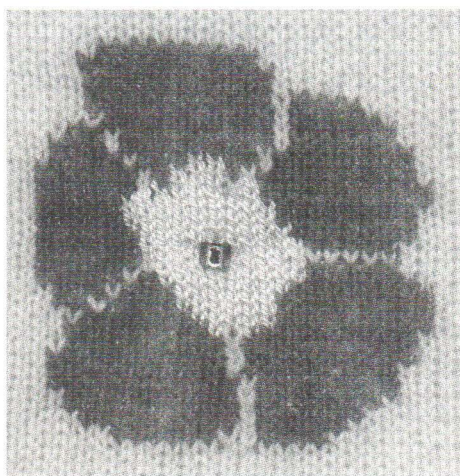
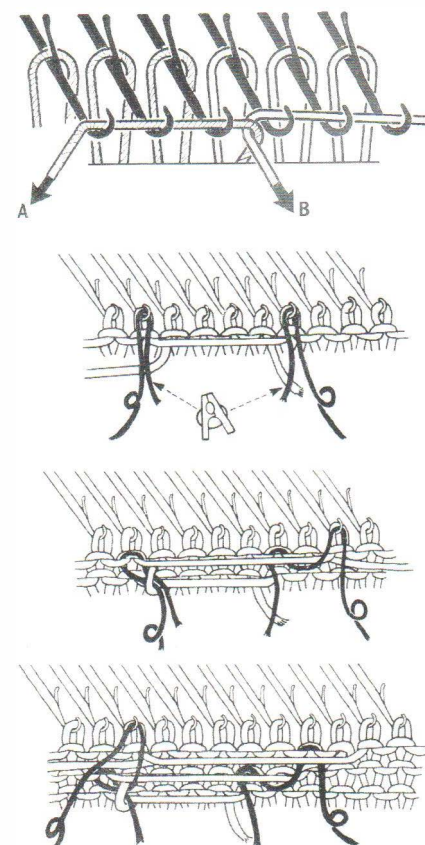


Diagram One



Sample One



squared paper because knitting stitches are rectangular not square. (If you need some stitch-related paper for your own designs, I do have an Info Sheet - 5.5 Stitch Related Paper for £1.00 and you get ten sheets to draw your own designs.)

If you do want to design your own picture, the simpler the picture, the easier it will be to follow. One of the best sources of simple shapes is a children's colouring book, but take care not to use pictures with a copyright! Why not combine yarns with different textures - hairy yarns and smooth crêpes. Extra care may need to be taken when washing, but the textured effect will probably add lots of interest to your picture.

FLOATS

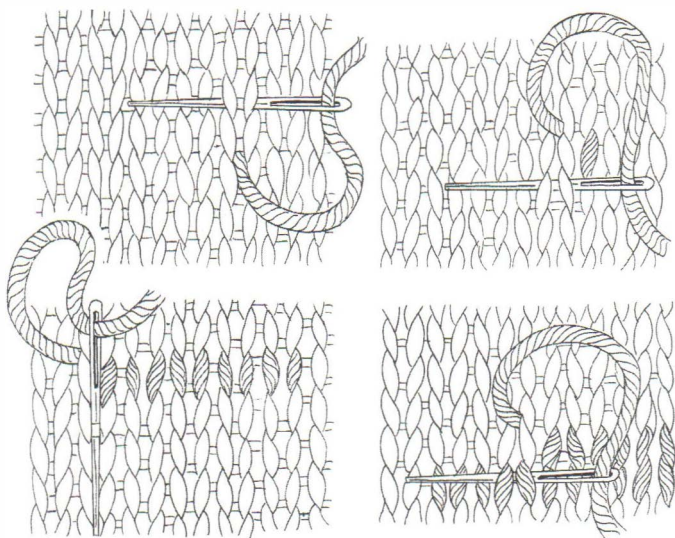
If there is a single stitch to be knitted for several rows in one colour, with the areas on either side in another colour, I suggest that you manually knit the single stitch first. Leave the needle in working position and take one yarn over the needles for both areas on either side. The single stitch needle will be brought back to the intarsia position. Although there will be a float behind the single stitch, a one-stitch float should be acceptable. You will also inevitably get some floats, as areas of a colour are completed or change shape. However, as you'll have a yarn end for the beginning and end of each area, you should be able to catch these down neatly afterwards.

FINISHING TOUCHES

Why not enhance your picture? You can add beads as you knit or add beads, sequins or embroidery after the pattern has been knitted. On Diagram 1 and Sample 1, I knitted the single stitch(es) as above. The centre was knitted with a smooth crêpe 4 ply and the other yarns were acrylic mixes. The knitting bead was added in the centre as the picture was knitted.

TENSION

Intarsia is not a quick technique but it can be very satisfying because, like knitweave, you are handling the yarn as you work. Any large areas before and after the intarsia picture can be knitted faster with the main carriage, but always check your tensions first. The intarsia carriage has a tension dial similar to the main carriage, but just as the same tension on two machines may knit slightly different fabrics, you may also get the same variation between the main carriage and the intarsia carriage.



SWISS DARNING

Swiss darning can produce a similar effect over plain knitted fabric. Another former member of our knitting club used to leave GC (my pet name for the garter carriage) to knit plain fabric when she went out to work full time. Then, when she was ready to sit with the family, she would follow intarsia designs to Swiss darn a picture on the knitting.

Jeffrey Jarvis MKM Reader Appeal

We're very pleased to let you know that the appeal is going very well. Beryl has recently sent us the following update and she writes:

Dear Anne

Jeffrey and I have been overwhelmed by the support readers have given to help with fundraising. As many of you will know, Jeffrey plays table tennis and in September he is off to Shanghai to take play table tennis at the World Special Olympics. He needed to raise £2000 to get there but also has several other Special Olympic events in this country this year and of course on-going training sessions. So far Jeffrey has received £352 from the Machine Knitting Monthly Reader Appeal. This includes donations from individual readers and from clubs that Beryl has visited as a demonstrator. The amount raised so far from all sources is £1436.60. It is sad that there is no national funding for athletes with a learning disability so we are grateful for the support that Jeffrey has had this year.

Best wishes

Beryl

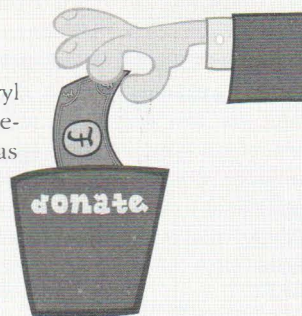
IF YOU'VE JUST JOINED US...

Beryl's son Jeffrey has a 'once in a lifetime' opportunity to attend The 8th World Summer Special Olympics 2007 in China and we feel that MKM readers might like to help Jeffrey and Beryl. Donations, however small, would be gratefully received and Jeffrey has his own bank account. Please make cheques / Postal Orders payable to Jeffrey Jarvis and send to:



**Jeffrey Jarvis (MKM Reader Appeal),
90 Asfordby Road
MELTON MOWBRAY
Leicestershire LE13 0HR**

If you'd also like to speak to Beryl directly about Jeffrey's achievements and the difficulties he has overcome, you can call her on 01664-850418 or write to her at the above address. Beryl's e-mail address is beryl.jarvis@ntlworld.com



When you are Swiss darning, try to use yarn of the same type and weight as the knitted fabric. Thread a tapestry needle with a good length of yarn and leave a long tail (to fasten off later). Bring up the needle at the bottom of the stitch and follow the stitch round as shown in our diagrams. For neatness, work areas as the rows were knitted - that is one row from left to right followed by a next row from right to left. As well as Swiss darning whole pictures, the technique is an ideal way to add extra interest to intarsia knitted pictures.

I hope you'll try out Swiss darning, because it can add lots of surface interest. If you start with a small area first, you won't feel overwhelmed and you'll soon gain confidence. I'm sure you'll have noticed that in almost every issue, my colleague Jo Newton adds just a stitch or two of Swiss darning to give extra interest to her pictures. Why not try it and see for yourself! ■

Ann Kite Videos

Special Reader Offer

As we mentioned last month, Ann Kite has a marvellous offer for our UK readers. All of her VHS video prices have been slashed, so everyone can now afford expert tuition in the comfort of their own home.

Tuition in machine knitting is very difficult to find and Ann's videos have a well-earned reputation for their excellence and clarity. They are a carefully thought out sequence of tuition, meticulously filmed and edited to take you through everything you need to know, to complete your chosen topic.

The videos are suitable for Silver, Brother, Creative, Knitmaster and Toyota punchcard machines, both standard gauge and chunky. Videos 1 and 3 are also suitable for electronic machines and Video 2 is suitable for knitters with electronic machines who wish to learn how to use the charting device including the Knit Radar KR7 and KR6 and the Knit Leader. (Although the machines used on this video are punchcard machines, the use of the charting device is the same whether the machine is punchcard or electronic.) The ribber videos are suitable for all machines punchcard and electronic, both standard gauge and chunky.

We thought it would be useful to let you know what a wealth of information there is on these videos. We've included knitting times and Ann tells us that this is how long it will take the knitter to knit everything that's on the video, including completing garments. This is not quite the same as teaching time, as she would expect the knitter to do a lot on her own between classes. The longer videos are equivalent to at least one term of evening classes - that is, if you can find one in your area!

MAIN BED VIDEOS

VIDEO NO. 1 - £15.00

Beginners - Basic Techniques In Single Bed Knitting

This excellent video is ideal for beginners or those returning to the craft after a long break. It takes you from setting up the machine through to knitting two garments, one in Fair Isle. No previous experience is required.

Running time 2 hours 50 minutes

Knitting time 50 hours

The lessons are:

1. Setting up the machine
2. Yarns and threading up
3. Parts and controls
4. Stocking stitch knitting
5. Stitches, needles and tools, increasing

and decreasing

6. Dealing with problems such as dropped stitches, jammed carriage and damaged needles
7. Mock rib hem
8. The tension swatch - knitting and measuring
9. Front of a round-neck sweater in stocking stitch
10. Pressing
11. Neckband and making up
12. Cleaning the machine
13. Pattern knitting
14. Front of a V-neck sweater in Fair Isle
15. V-neckband

VIDEO NO.2 - £15.00

Punchcard Knitting & Charting Device

(Knit Radar, Knit Contour, Knit Leader & Knit Tracer)

Are you having problems matching the tensions given with written patterns and achieving the correct size? The charting device solves all these problems. Just knit a tension swatch, measure it and the charting device will tell you how many stitches and rows to knit and when and how to shape. It's easy to use and you don't have to be able to draw. The charting device will set you free to knit at your tension.

Running time 3 hours

Knitting time: 80 hours

1. Fair Isle (*)
2. Punching extra cards
3. Dealing with problems (*)
4. Tuck stitch
5. Slip stitch
6. Knitweave
7. Punch lace
8. The tension swatch
9. Drawing a block
10. Preparing to knit with the charting device
11. How the charter works
12. Knitting a tuck stitch sweater using the charter

(*) Please note: Lessons 1 and 3 contain much more detail than it was possible to include on Video No.1.

VIDEO NO.3 - £15.00

Intarsia

This video covers knitting a geometric design using the holding position of the main carriage and a picture sweater using the intarsia carriage. Using the charting

device when knitting intarsia is also included, plus a written pattern for knitters without a charting device.

Running time 2 hours 30 minutes

Knitting time: 120 hours

1. Knitting a geometric design using the holding position
2. Charting and designing geometric garments
3. Introduction to intarsia knitting
4. Designing and planning an intarsia sweater
5. Knitting an intarsia design

VIDEO NO.4 - £15.00

Programming Silver & Knitmaster Electronics Part A

This video does not assume any prior knowledge of pattern knitting, but it does take for granted that you have knowledge of stocking stitch knitting as taught on Video No. 1. This video teaches knitting from a Mylar sheet, the functions of the N1 and point cams, the inspection light plus knitting a motif. It also introduces the PE 1 Design Controller and the memory card and includes an exclusive design by Iris Bishop.

Running time 2 hours 30 minutes

Knitting time: 60 hours

1. Knitting an all-over Fair Isle pattern using a pattern card (Mylar sheet)
2. Drawing a pattern on a pattern card
3. Introduction to the Design Controller
4. Dealing with problems
5. Choosing the position of the pattern on the needlebed

VIDEO NO.5 - £10.00

Programming Silver & Knitmaster Electronics Part B

Topics taught on this video include the use of the variation controls, marking memo information on a Mylar sheet or entering it into the Design Controller, choosing the position of a design so as to enhance the finish of a garment plus matching the pattern when dividing for the neck. It also includes two exclusive designs by Iris Bishop.

Running time 1 hour 30 minutes

Knitting time: 90 hours

1. The pattern panel
2. Knitting a large motif for a slash-neck sweater for an adult. The motif is formed by mirror imaging and reflecting an exclusive original pattern especially commissioned for the video from Iris Bishop

3. Knitting a V-neck sweater in all-over Fair Isle
4. Programming the Design Controller for a pattern more than 60 stitches wide

RIBBER VIDEOS

VIDEO NO. 7A - £7.50

Setting Up & Checking The Alignment

It's very important that your ribber is correctly adjusted and this video teaches you checks and corrections that are easily carried out. Many knitters have reported that they have been able to use their ribbers satisfactorily for the first time after using this video.

Please Note: For Toyota machines we show only the checks; if these reveal a problem then the ribber will need professional servicing.

Running time 1 hour

Knitting time: 3 hours

1. Setting up and checking the alignment

VIDEO NO. 7B - £7.50

Getting Started On The Ribber

This video assumes that you have never knitted with the ribber before. You are taught how to knit a 1x1 rib and how to use it for a welt, as a round neckband and as a V-neckband.

Please Note: See Video No. 1 for the techniques required to knit the garments needing these neckbands.

Running time 46 minutes

Knitting time: 20 hours

1. Starting to knit
2. Neckbands

VIDEO NO. 7C - £12.00

Understanding Welts

This video sets out to help you to understand the main bed and ribber carriage controls and how they relate to each other. It covers knitting 2x2 welts as well as a hem in circular knitting and you'll learn how to get a better finish. Two modified cast on methods are included, plus guidance on selecting a welt to get the effect you want and choosing a tension for a welt.

Running time 2 hours

Knitting time: 20 hours

1. Understanding the carriage controls
2. The 2x2 ribs
3. Hem in circular knitting
4. Improving the finish of welts

VIDEO NO. 7D - £12.00

English & Fisherman's Ribs

This video includes a detailed explanation of the knitting and structure of English and Fisherman's ribs, plus six raked variations of English rib and three raked

variations of Fisherman's Rib.

Running time 2 hours

Knitting time: 30 hours

1. English and Fisherman's Ribs
2. Variations on English and Fisherman's Ribs

Please Note: This video does NOT include making garments

VIDEO NO. 7F - £7.50

Release Stitches For All Machines

With this video you'll learn how to create special effects by releasing or dropping stitches and racking. It's simple, easy, effective and fun.

Running time 1 hour

Knitting time: 15 hours

1. Drop stitch for all machines
2. Knitting pile on Toyota

VIDEO NO. 7G - £12.00

Patterned Rib Fabrics

This video helps you to learn to use your punchcard or electronic programme to

knit patterned ribs in one colour. It's an essential step in developing your skills before learning Double Jacquard and the stitches taught are well worth learning. It's suitable for all machines and includes Simulknit for Toyota machines.

Please Note: Double Jacquard is not included.

Running time 1 hour 25 minutes

Knitting Time: 30 hours

1. Pin tuck rib (for all machines)
2. Tucked ribs (for all machines)
3. Simulknit (for Toyota machines)

VIDEO NO. 7H - £7.50

Drive Lace & Pile Knitting

This video includes

sold out!

Running time 1 hour

Knitting time: 20 hours

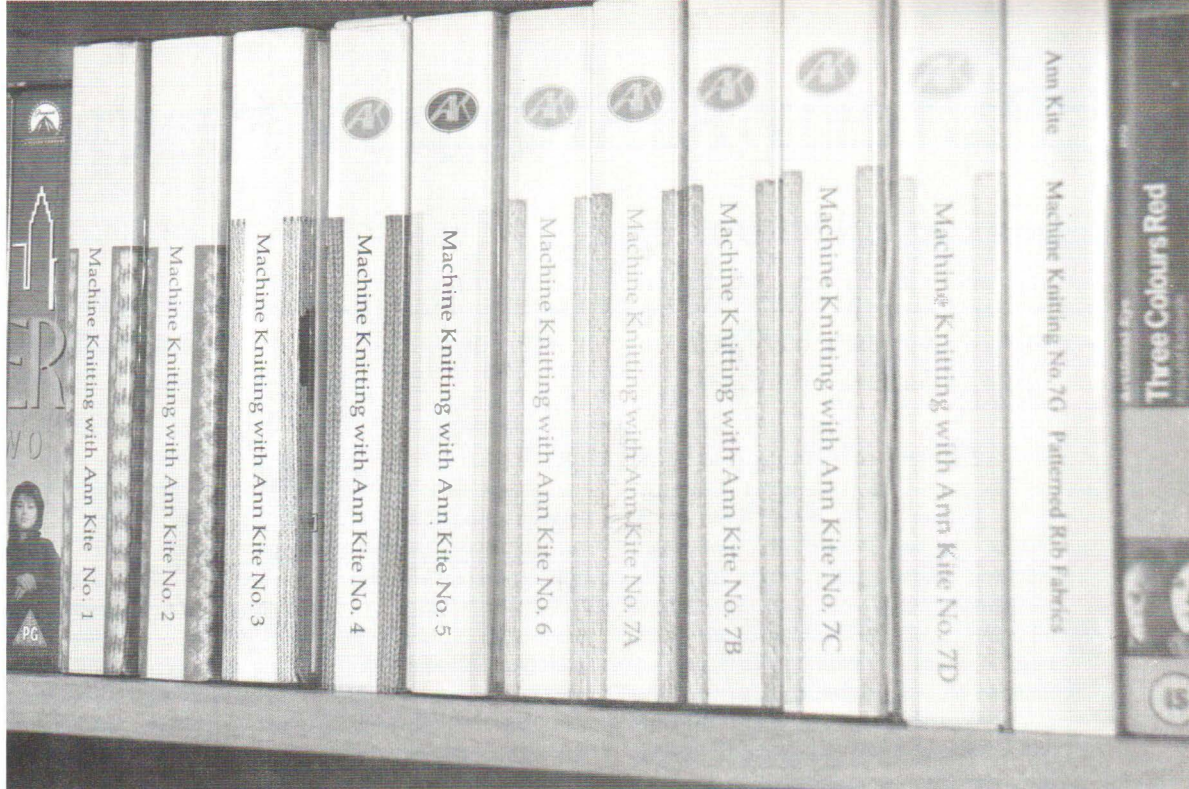
1. Drive lace
2. Pile knitting ■

Special Offer for MKM Readers!

This whole series of Ann Kite videos is available to our readers in the UK at staggeringly low prices. We're happy to report that there's been an excellent response so to avoid disappointment if your chosen video sells out, don't leave it too late to order. (As we go to press Video 7H has just sold out, though if enough knitters wanted it Ann might be able to get some more copied at a good price.) Postage and packing is £2.50 per video and orders over £75 are sent post free. We promise that the videos will be a wonderful accessory for your machine knitting, especially if you're new or returning to the craft and feel very rusty.

Please make cheques or Postal Orders payable to Ann Kite Home School and don't forget to include your name, address and telephone number. To place an order or for more information and advice contact:

Ann Kite Home School, The Llanerch, NEW RADNOR, Powys LD8 2TP
Tel / Fax: 01544-350627 E-mail: enquiries@annkithomeschool.co.uk
Website: www.annkithomeschool.co.uk



Pattern Knitting

PART 2

Needle Selection

Last month Ann Kite started a new series about pattern knitting. One of her objectives is to show how much machines have in common and this time she looks at how the machine controls pattern knitting.

One of my objectives with this series is to show how much machines have in common. A machine needle can do three things only - it can knit, slip or tuck. Every fabric a machine can knit is made by needles knitting, slipping or tucking. Last time, I finished with a detailed exercise to show how a machine needle knits, slips or tucks. This month, I am going to look at how the machine controls pattern knitting by selecting which needle knits and which tucks or slips.

We'll also see how much the different makes of machine and punchcard and electronic machines have in common. There are so few active knitters now that we can't afford to isolate ourselves from other knitters who may have a different machine from us. However this does not

mean that, as a teacher, I don't have to take responsibility for teaching you the details of your machine and for as many makes and models as I can manage!

Pattern knitting can be controlled by a punchcard or electronically. The card or the electronic programme controls which needle knits and which slips or tucks. The carriage controls control whether it is slip or tuck that is knitted and they are:

*The cam lever on Silver and Knitmaster machines

*The cam buttons on Brother

*The selection lever or dial on Toyota

If you did not read last month's article, I expect that by now that you are wondering just what machines I have - if they can only knit, slip and tuck? Most machines can do much more and can knit Fair Isle

and lace, for example. As I said at the beginning, every fabric is made by needles knitting, slipping or tucking. Fair Isle is a special form of slip - when Colour A is knitting, the needles that will knit Colour B are slipping and vice-versa. Lace is a particular form of knit; to make a lace eyelet, a stitch is transferred to an adjacent needle leaving a needle empty and the empty needle makes an eyelet when knitted.

PATTERNING MECHANISM

The patterning mechanism works different ways on the different makes of machine and I am not going to go into great detail here of how each machine patterns. However on all machines, while the punchcard or electronic programme controls the patterning, it is the carriage that does the knitting and, for pattern knitting to take place, the carriage must be connected to the punchcard or the electronic programme in some way.

On Silver and Knitmaster punchcard machines it is the memory drums at the rear of the carriage and the side levers on the side of the carriage, that provide the connection. The memory drums read and memorise the punchcard and the side levers direct the needles past the memory drums. For the butt of the needle to go past the memory drum, the side levers must be on the triangle.

On Silver and Knitmaster electronic machines, the connection is made by the curl cord. The chunky gauge machines have slide levers in addition to a curl cord and these must be back on, as well, during pattern knitting.

Brother carriages, on both punchcard and electronic machines, are connected to the patterning mechanism by the change knob and, during pattern knitting, it is set to KC.

On Toyota machines, it is the card lever that connects the carriage to the patterning mechanism and during pattern knitting it is on C.

On all machines it is the punchcard or electronic programme and the carriage that between them select which needle knits and which slips or tucks - or in the

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Beryl Jarvis

Tel: 01664-850418

NEW Info Video

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case of lace, from which needle the stitch is transferred.

MEMORISING THE DESIGN

Before pattern knitting can begin, the first row of the design has to be selected or memorised by the carriage.

Free Pass Method

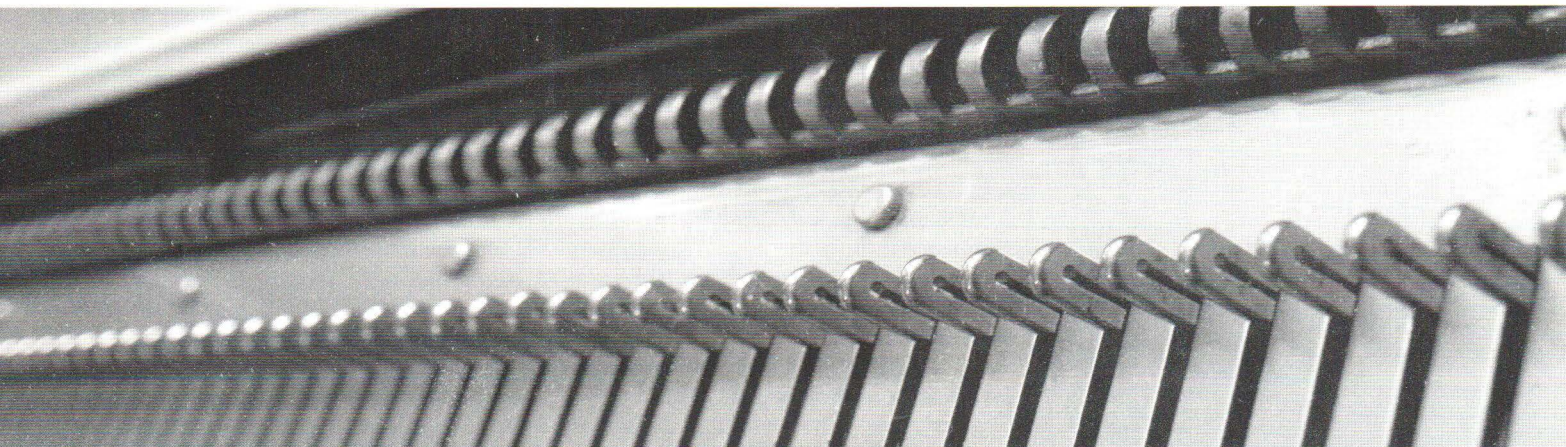
I always teach knitters how to select or memorise the pattern using the free pass method,

way of positioning the pattern. It will centre the pattern about the centre of the machine and it is therefore a good way to start. It is, of course, not the only way to position the pattern, but this article is not the place to start discussing that. One thing at a time!

Punchcard & Electronic Machines

Release the carriage using the release button.

If you have a very old Knitmaster punchcard machine that does not have a release button,



rather than knitting a row of stocking stitch during selection or memorising. It is very useful to become completely familiar with the free pass method, as it has to be used after unravelling or when starting to knit the second side of a neck. If, during practising, you use the free pass method for memorising or selecting, even when it isn't absolutely necessary, when you need it in earnest you will feel very confident about it.

Machine Exercises

I suggest that you read the next part of this article at your machine. As last month, you are going to do some exercises without any knitting on the machine because this is a very useful way of learning more about your machine.

First remove the sinker plate, so that you can actually see how the needles move. Also, as you don't have to concentrate on the yarn, you don't need to worry if the machine is threaded correctly or stop if you jam the carriage. Instead, you can concentrate on what you are learning. Now it is time to learn the detail of memorising or selecting the first row of the pattern on your machine and begin by moving 60 needles to working position.

SILVER & KNITMASTER MACHINES

Punchcard Machines

Insert a punchcard and lock on Row 1.

Electronic Machines

Turn on the machine and turn on the inspection light.

Insert a Mylar sheet and line up on the first row of the design.

Position the point cams at the edge needles in working position and the N1 cam half a pattern width to the left of centre. For example, if the number of stitches in the design is 30, position the N1 cam between needle 15 and 14 on the left of centre. This is the most basic

put the cam lever to slip and the side levers forward on 0.

Pass the carriage across the needles. As the carriage is released the needles do not move so, if we had knitting on the machine, it would not have been knitted because it was a free pass.

On punchcard machines, the first row of the card has been memorised; but if we had knitting on the machine the yarn would be on the other side of the knitting, we would need to do a second free pass to get back to the yarn. The EC1 of the Silver modular electronic machines and the Knitmaster 580, need two free passes to ensure that the cam positions are correctly read. The earlier Knitmaster 560 electronic will read the cams correctly with one free pass, but as with the punchcard machine you need to do a second free pass in order to get back to the yarn.

Notice that with the electronics, the carriage does not read the Mylar sheet, only the cams. I mention this because knitters who have upgraded to electronic from a punchcard machine are often confused about this point. The EC1, or on earlier machines the electronics in the machine, read the pattern when you turn the inspection light off. Do that now and listen to the sound of the machine scanning the first row of the pattern.

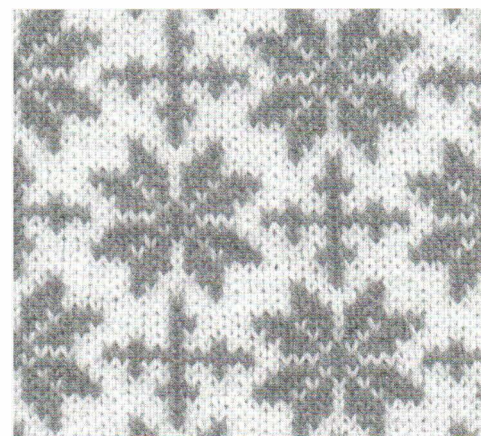
BROTHER MACHINES

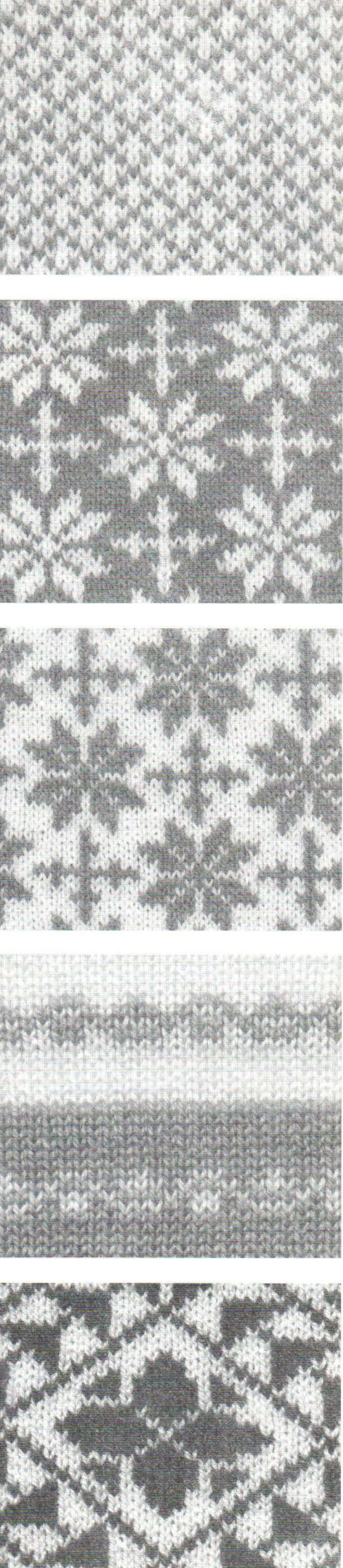
Punchcard & Electronic Machines

Insert a punchcard or programme in an electronic design. On electronic machines use the most basic programme for pattern knitting - that is, use an entire design and centre it about the centre of the machine. So, before programming your design, work as follows.

965 Machines

Turn the Selector Switch No. 1 on and put the





Techniques

← 23

Pattern Selector Switch to the bottom position.

900 Machines

The pattern position switch will centre the pattern unless you insert a different position.

965, 950 & 900 Machines

Use a design from the memorised designs.

910 Machines

Use a Mylar sheet pattern.

950 & 910 Machines

When the ready light is lit after keying the design, key in CF. On the 910 this will move the Mylar sheet into the machine.

With a design from the memory of the 950 machines it makes sure you start knitting at Row 1 of the design.

The 965 machine will start automatically at row 1 of the design (unless you use the start key to select a different row).

Punchcard & Electronic Machines

Set the carriage for a free pass. Push in the part buttons but leave the change knob at NL. Pass the carriage across and notice the needles do not move - so, if we had knitting on the machine, it would not have knitted. On punchcard machines turn the change knob to KC.

On electronic machines, take the carriage outside of the turn mark before turning the change knob to KC.

With the part buttons still in, pass the carriage across and the needles are selected. Notice that although needles move into the selected position they do not make the full wave movement that we saw last month and which is necessary for knitting. So again any knitting on the machine would not have knitted.

TOYOTA MACHINES

Insert a punchcard and lock on row 1.

Turn the Selection Lever or dial to the central empty position. Leave the Card Lever on 0.

Pass the carriage across. Notice that the needles do not move and so, if there had been knitting on the machine, it would not have knitted.

Turn the Card Lever to C. With the Selection Dial or Card Lever still on empty, pass the carriage across and the needles are selected.

Notice that although needles move into the selected position they do not make the full wave movement that we saw last month and which is necessary for knitting. So again, any knitting on the machine would not have knitted. Now practice! When you are familiar with the above procedure try it with some knitting on the machine and keep practising until you are really confident about it!

A FINAL NOTE ON MACHINES

I have a wide variety of machines. I don't generally write about machines with which I am not totally familiar, because I like to check out what I write at the machine. During the writing of this article, I too have been passing the carriage across without any knitting on the machine - watching the needles and checking the details, in particular of electronic programming. However, I also want to write these articles for as many knitters as possible, so I have made the following choices:

Brother 900 electronic

Although I do not have one of these machines, I do have a copy of the manual and I'm hoping that it is sufficiently like the 965 and 950 machines for me not to make an error and mislead knitters.

Brother 970

I do not have a Brother 970 and so I have not attempted to write about it.

Brother 965 & 965i, 950 & 950i

When I refer to the Brother 965 machines I include both the 965i and the 965 versions, likewise the 950 and 950i machines.

I use the free pass method of selection on my video courses. Several of the courses teach pattern knitting using either punchcard or electronic machines. They include both single and double bed fabrics as well as unusual ones such as knitweave and patterned tuck ribs. For further details, please contact me at the following address:

Ann Kite, Ann Kite Home School
The Llanerch, New Radnor
Powys LD8 2TP Tel/Fax: 01544-350627
E-mail: [enquiries@](mailto:enquiries@annkitechomeschool.co.uk)
annkitechomeschool.co.uk ■

CARRIAGE SETTINGS FOR MEMORY & SELECTION ROWS		
SILVER & KNITMASTER	Carriage in the released position using the release button	Cam lever - Slip
	Carriages without release lever	Side levers - O
Main carriage	First Free Pass	Second Free Pass
BROTHER	Part buttons - In	Part buttons - In
	Change knob - NL	Change knob - KC
TOYOTA	Selection lever/dial - Empty <D>	Selection lever/dial - Empty <D>
	Card lever - 0	Card lever - C

Whatever you need, just call us...

LINKERS



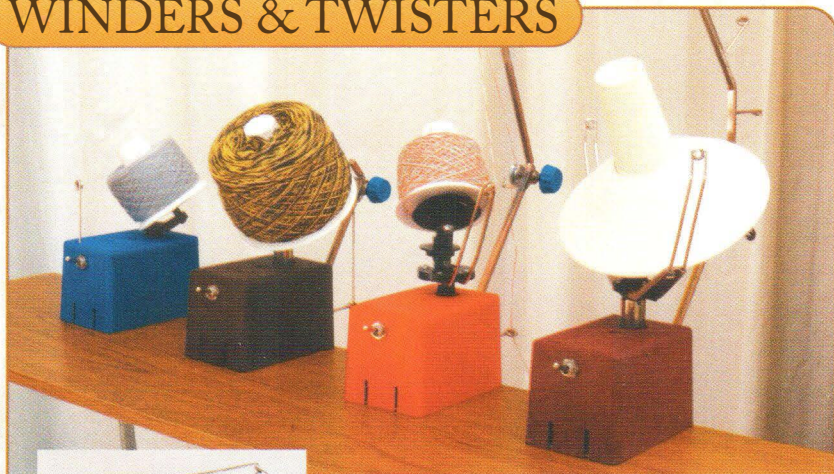
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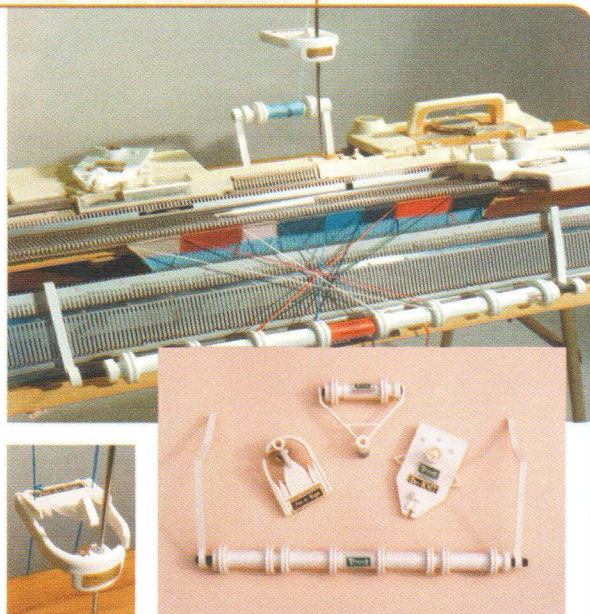
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0115 987 0031

If you would like to knit your own floral-type decoration, please send a large self-address and stamped envelope to Jane at the address shown to the right and she'll send you the instructions together with a current shade card.



Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.

Actual size 90 [95.5, 100.5, 106, 111] cm, 35½ [37½, 39¾, 41¾, 43¾] in.

Length to shoulder 47.75 cm, 19 in.

Sleeve seam 40.75cm, 16¼ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 55 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5 on Brother machines).

Wash and dry swatch as for special washing instructions at end of pattern and measure before and after washing. *For perfect results, please check your tension carefully.*

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

Push 142 [150, 158, 166, 174] Ns at centre of machine

to WP.

* Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT-1 and one end of MY, K 2 rows. Using MT-3, K 5 rows. Using MT-2 and two ends of MY, K 4 rows. Using MT-1, K 4 rows. Make a hem by placing loops from first row worked in MY on to corresponding Ns. Remove nylon cord when work is completed. Push Ns to UWP. Using MT+1, K 1 row *.

Set RC at 000. Using MT, K 9 rows. Using a treble transfer tool and fully fashioned shaping, shape sides by dec 1 st at each end of the next row and every foll 12th [12th, 10th, 10th, 10th] row until 134 [142, 150, 158, 166] sts rem. RC shows 46 [46, 40, 40, 40]. K 40 rows. RC shows

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines. We used a Brother 891.

MATERIALS

Shades of Cashmere

90% Geelong Lamb's Wool, 10% Cashmere Yarn 2/28 Nm (used double throughout except for hems and bands)

Colours available are Whirlpool, Asparagus and Cocoa in 400 g cones. 300 to 400 g in Main Yarn (MY).

The fibre content of this yarn is 90% Geelong Lamb's Wool, 10% Cashmere. For further information, please write to Shades of Cashmere at Grove Farm, Wolvey, Hinckley, Leicestershire LE10 3LL or telephone 01455-220767.

GARMENT WEIGHT

Finished garment in first size weighs 250 g before washing.

86 [86, 80, 80, 80]. Using a treble transfer tool and fully fashioned shaping, shape sides by inc 1 st at each end of the next row and every foll 16th [16th, 10th, 10th, 10th] row until there are 142 [150, 158, 166, 174] sts. K until RC shows 146 [140, 134, 132, 124].

SHAPE ARMHOLES

Set RC at 000. Cast off 4 sts at beg of next 4 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. RC shows 8. K 1 row. Using a double transfer tool and fully fashioned shaping, dec 1 st at each end of the next row and every foll alt row until 100 [106, 112, 118, 124] sts rem. RC shows 24 [26, 28, 30, 32]. K until RC shows 110 [116, 122, 124, 132].

Set carriage to hold. Push 27 [29, 31, 34, 36] Ns at left and right to HP. Using WY, K a few rows over rem 46 [48, 50, 50, 52] Ns and release from machine.

Push 27 [29, 31, 34, 36] Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

Push 27 [29, 31, 34, 36] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

Push 71 [75, 79, 83, 87] Ns to WP.



Work as for Back from * to *.

Set RC at 000. Using MT, K 9 rows. Using a treble transfer tool and fully fashioned shaping, shape side by dec 1 st at right edge of the next row and every foll 12th [12th, 10th, 10th, 10th] row until 67 [71, 75, 79, 83] sts rem. RC shows 46 [46, 40, 40, 40]. K 40 rows. RC shows 86 [86, 80, 80, 80]. Using a treble transfer tool and fully fashioned shaping, shape side by inc 1 st at right edge of the next row and every foll 16th [16th, 10th, 10th, 10th] row until there are 71 [75, 79, 83, 87] sts. K until RC shows 146 [140, 134, 132, 124].

SHAPE FRONT EDGE & ARMHOLE

Place marker at left edge. Set RC at 000. Using a double transfer tool and fully fashioned shaping, dec 1 st at left edge of the next row and every foll 4th [4th, 4th, 4th, 5th] row and, at the same time, cast off 4 sts at beg of the next row and foll alt row, K 1 row. Cast off 3 sts at beg of the next row, K 1 row. Cast off 2 sts at beg of the next row, K 1 row. RC shows 8. K 1 row. Using a double transfer tool and fully fashioned shaping, dec 1 st at armhole edge of the next row and every foll alt row until 44 [46, 49, 51, 55] sts rem. RC shows 24 [26, 28, 30, 32]. Cont to dec at front edge only on every 4th [4th, 4th, 4th, 5th] row from previous dec until 27 [29, 31, 34, 36] sts rem. K until RC shows 110 [116, 122, 124, 132]. Using WY, K a few rows and release.

LEFT FRONT

Work as for Right Front reversing shaping by reading right for left and left for right throughout.

SLEEVES

Push 62 [64, 66, 66, 68] Ns at centre of machine to WP. Work as for Back from * to *.

Here's another design from Jane Woodward in her lovely Shades of Cashmere yarn. This smart jacket with a semi-fitted sleeve and matching sleeveless top is knitted in a blend of 90% Geelong Lamb's Wool and 10% Cashmere Yarn 2/28 Nm. As the top is close fitting, it's perfect for wearing under a suit jacket.

Photography Matt Smith Stylist Sally-Ann Carroll

Match Maker

27

Set RC at 000. Using MT, K 2 rows. Using a treble transfer tool and fully fashioned shaping, shape sides by inc 1 st at each end of the next row and every foll 9th [8th, 8th, 7th, 7th] row until there are 106 [114, 118, 122, 126] sts. K until RC shows 218. Adjust length at this stage, if required.

SHAPE TOP

Set RC at 000. Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. RC shows 6. Using a double transfer tool and fully fashioned shaping, dec 1 st at each end of the next row and every foll 3rd row until 68 [76, 76, 80, 84] sts rem, K 2 rows. Using a double transfer tool and fully fashioned shaping, dec 1 st at each end of the next row and every foll alt row until 32 [34, 38, 38, 38] sts rem, K 1 row. Cast off 3 sts at beg of next 4 rows. RC shows 76 [82, 84, 88, 92]. Cast off rem 20 [22, 26, 26, 26] sts.

BACK NECKBAND

Push 46 [48, 50, 50, 52] Ns at centre of machine to WP.

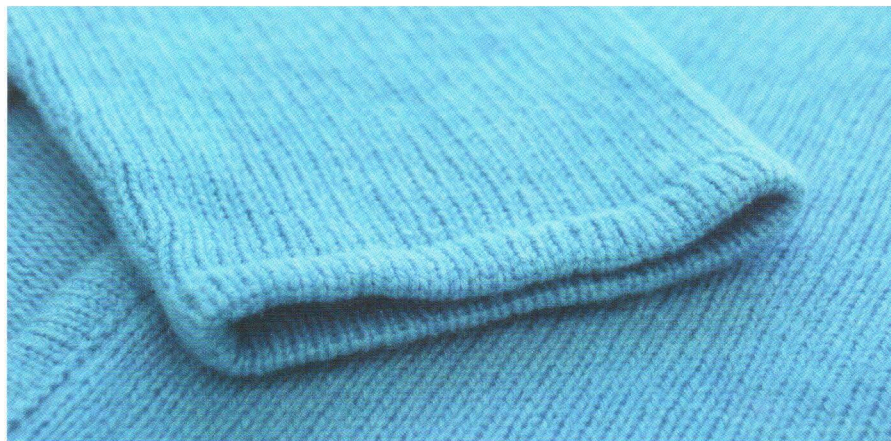
* Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT-1 and two ends of MY, K 4 rows. Using MT-2, K 4 rows. Using MT-3 and one end of MY, K 5 rows. Using MT-1, K 2 rows. Make a hem by placing loops from first row worked in MY on to corresponding Ns. Remove nylon cord when work is completed. Push Ns to UWP. Using MT, K 1 row *. With P side facing, pick up 46 [48, 50, 50, 52] sts across back neck and place on to Ns. Unravel WY. Using MT+5, K 1 row loosely. Cast off with a latch tool.

FRONT BANDS

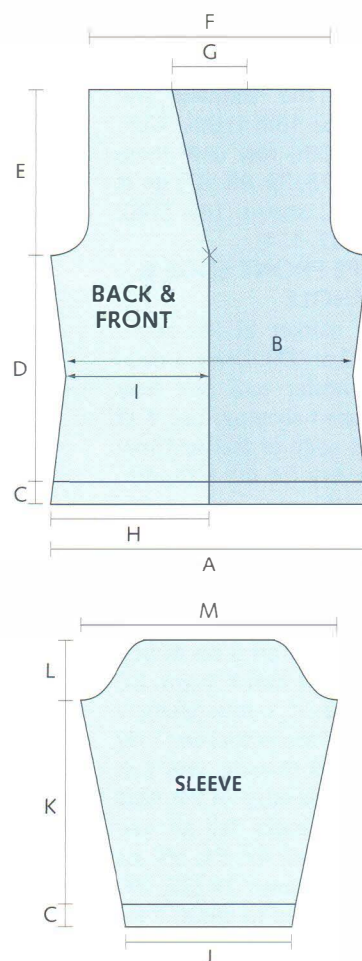
Push 156 Ns at centre of machine to WP. Work as for Back Neckband from * to *. With P side facing, pick up 156 sts along front edge and place on to Ns. Unravel WY. Using MT+5, K 1 row loosely. Cast off with a latch tool.

JOIN RIGHT SHOULDER

Push 27 [29, 31, 34, 36] Ns to WP. With K side facing, replace 27 [29, 31, 34, 36]

**Diagrams**

- A = 45.5 [48, 50.5, 53.5, 56] cm
 B = 43 [45.5, 48, 50.5, 53.5] cm
 C = 1.25 cm
 D = 26.5 [25.5, 24.5, 24, 22.5] cm
 E = 20 [21, 22, 22.5, 24] cm
 F = 32 [34, 36, 38, 40] cm
 G = 14.75 [15.25, 16, 16, 16.5] cm
 H = 22.75 [24, 25.25, 26.75, 28] cm
 I = 21.5 [22.75 [24, 25.25, 26.75] cm
 J = 20 [20.5, 21, 21, 21.5] cm
 K = 39.5 cm
 L = 13.75 [14.75, 15.25, 16, 16.75] cm
 M = 34 [36.5, 38, 39, 40.5] cm



sts from right back shoulder on to Ns. With P side facing, replace 27 [29, 31, 34, 36] sts from right front shoulder on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

MAKING UP

Set in sleeves. Using mattress stitch, join side, sleeve and band seams. Wash and dry as for "Washing Cashmere" instructions on page 29. ■

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Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 86.5 [90, 95.5, 100.5, 106] cm, 34 [35½, 37½, 39¾, 41¾] in.

Length to shoulder 47.75 cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 55 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5 on Brother machines).

Wash and dry swatch as for special washing instructions at end of pattern and measure before and after washing.

Please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

b) On Brother machines, set slide lever on II for 1x1 rib rows.

c) When shaping in HP, always take yarn round first inside needle in HP, to prevent a hole forming.

Knitting Instructions

BACK

Push 136 [142, 150, 158, 166] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT-1 and one end of MY, K 2 rows. Using MT-3, K 5 rows. Using MT-2 and two ends of MY, K 4 rows. Using MT-1, K 4 rows. Make a hem by placing loops from first row worked in MY on to

Diagrams

A = 43.5 [45.5, 48, 50.5, 53.5] cm

B = 41 [43, 45.5, 48, 50.5] cm

C = 1.25 cm

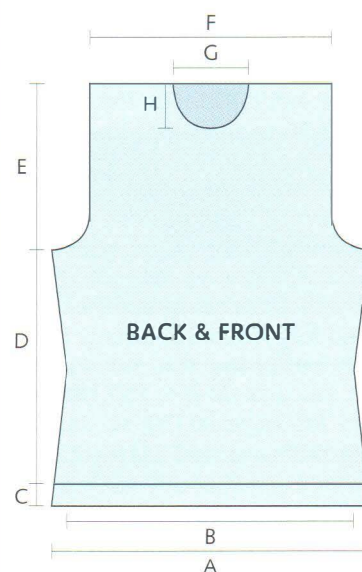
D = 26.5 [25.5, 24.5, 24, 22.5] cm

E = 20 [21, 22, 22.5, 24] cm

F = 28 [30, 32, 34, 35.25] cm

G = 14.75 [16, 16.5, 17.25, 18] cm

H = 9 [10, 10, 10, 10] cm



General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber. We used a Brother 891.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Shades of Cashmere

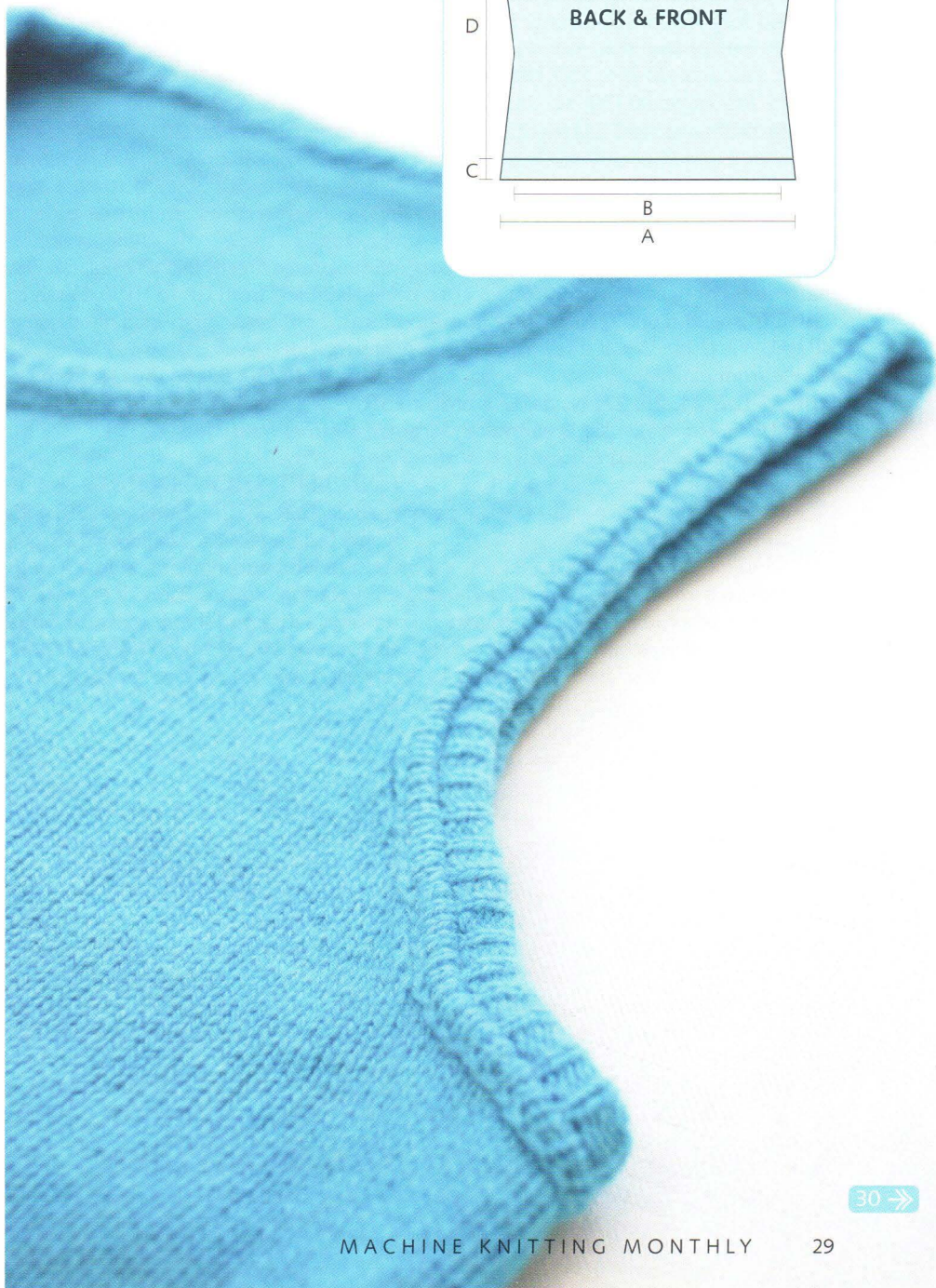
90% Geelong Lamb's Wool, 10% Cashmere Yarn 2/28 Nm (used double throughout except for hems and bands)

Colours available are Whirlpool, Asparagus and Cocoa in 400 g cones. 200 to 300 g in Main Yarn (MY).

The fibre content of this yarn is 90% Geelong Lamb's Wool, 10% Cashmere. For further information, please write to Shades of Cashmere at Grove Farm, Wolvey, Hinckley, Leicestershire LE10 3LL or telephone 01455-220767.

GARMENT WEIGHT

Finished garment in first size weighs 125 g before washing.



Match Maker

29

corresponding Ns. Remove nylon cord when work is completed. Push Ns to UWP. Using MT+1, K 1 row.

Set RC at 000. Using MT, K 9 rows. Using a treble transfer tool and fully fashioned shaping, shape sides by dec 1 st at each end of the next row and every foll 12th [12th, 10th, 10th, 10th] row until 128 [134, 142, 150, 158] sts rem. RC shows 46 [46, 40, 40, 40]. K 40 [40, 40, 40, 34] rows. RC shows 86 [86, 80, 80, 74]. Using a treble transfer tool and fully fashioned shaping, shape sides by inc 1 st at each end of the next row and every foll 16th [14th, 10th, 10th, 10th] row until there are 136 [142, 150, 158, 166] sts. Knit until RC shows 146 [140, 134, 132, 124].

SHAPE ARMHOLES

Set RC at 000. Cast off 4 sts at beg of next 4 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. RC shows 8. K 1 row. Using a treble transfer tool and fully fashioned shaping, dec 1 st at each end of the next row and every foll alt row until 88 [94, 100, 106, 110] sts rem. RC shows 30 [30, 32, 34, 38] *. K until RC shows 110 [116, 122, 124, 132].

Set carriage to hold. Push 21 [22, 24, 26, 27] Ns at left and right to HP. Using WY, K a few rows over rem 46 [50, 52, 54, 56] Ns and then release from the machine.

Push 21 [22, 24, 26, 27] Ns at right from HP to UWP. Using WY, K a few rows and release from machine.

Push 21 [22, 24, 26, 27] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

Helpful advice

Jane offers a wide range of pure cashmere and other luxury blends, which are suitable for machine or hand knitting. Currently, she has pure cashmere, several cashmere blends and pure Geelong Merino Lamb's Wool. Exclusive patterns are available for the yarns and Jane also sells sample garments. She's always happy to answer your questions on knitting with cashmere yarns or other oiled yarns and for shade cards and information, please send a self-addressed and stamped envelope to:

Shades of Cashmere

Grove Farm, Wolvey

Hinckley

Leicestershire LE10 3LL

Tel: 01455-220767

E-mail:

shadesofcashmere@hotmail.com



FRONT

Work as for Back to *.

K 30 [30, 34, 34, 38] rows. RC shows 60 [60, 66, 68, 76]. 50 [56, 56, 56, 56] rows less have been worked to shoulder than on Back.

SHAPE NECK

Set carriage to hold. Push 56 [60, 63, 67, 69] Ns at left to HP. Cont on rem 32 [34, 37, 39, 41] sts for first side.

** K 2 rows. Push 1 N at neck edge to HP **.

Rep from ** to ** 10 [11, 12, 12, 13] more times. 21 [22, 24, 26, 27] Ns rem in WP. K 28 [32, 30, 30, 28] rows. Using WY, K a few rows and release from machine.

With carriage at left, push 32 [34, 37, 39, 41] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping.

Push rem 46 [50, 52, 54, 56] Ns from HP to UWP. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Push 21 [22, 24, 26, 27] Ns to WP. With K side facing, replace 21 [22, 24, 26, 27] sts from left back shoulder on to Ns. With P side facing, replace 21 [22, 24, 26, 27] sts from left front shoulder on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

NECKBAND

Using WY, cast on 129 [137, 137, 141, 143] sts in 1x1 rib.

* K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT-3•/MT-3• and two ends of MY, K 3 rows. Using MT-4•/MT-4•, K 3 rows. Using MT-5/MT-5, K 1 row. Using MT-4•/MT-4•, K 3 rows. Using MT-3•/MT-3•, K 3 rows. Transfer sts for st st *.

With K side facing, pick up 46 [50, 52, 54, 56] sts across back neck, 1 st from shoulder, 18 [18, 16, 16, 15] sts down left side of front neck, 11 [12, 13, 13, 14] sts from shaped held sts, 24 [26, 26, 28, 28] from centre front, 11 [12, 13, 13, 14] sts from shaped held sts and 18 [18, 16,

15] sts up right side of front neck and place on to Ns. Unravel WY. Push Ns to UWP. Using MT, K 4 rows. Using nylon cord, K 1 row. Using WY, K a few rows and release from machine.

JOIN RIGHT SHOULDER

Work as for left shoulder reading right for left.

ARMHOLE BANDS

Using WY, cast on 125 [127, 127, 127, 133] sts in 1x1 rib.

Work as for Neckband from * to *.

With K side facing, pick up 125 [127, 127, 127, 133] sts around armhole edge and place on to Ns. Unravel WY. Push Ns to UWP. Using MT, K 4 rows. Using nylon cord, K 1 row. Using WY, K a few rows and release from machine.

MAKING UP

Using mattress stitch, join neckband, side and armhole band seams. Unravelling WY as required, backstitch through open loops of last row worked in MY of neckband edging and armhole band edging on to right side of garment. Fold neckband and armhole bands in half to the inside and slipstitch neatly on to the wrong side. Wash and dry as for special instructions. ■

Washing Cashmere

Wash as for oiled yarn. Using warm water and washing up liquid with a spoonful of salt, squeeze gently through the garment. Repeat several times. Rinse several times in water of the same temperature as the wash water. Do not use fabric conditioner. Roll gently in a towel and lay out flat to width measurements on a dry towel and leave to dry naturally. When almost dry the garment may be hung on a frame to finish drying. Do not drip dry. May be gently steamed, or pressed with a damp cloth and cool iron.

Edge On

An original **Carl Boyd** design

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber. The designer used a Brother 965 electronic.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sport 4-ply Merino Pure Wool

1 [1, 2, 2, 2, 2] x 500 g cones in Colour 7 Navy Blue (MY).

5 buttons.

Flower trimming (optional).

For further information about this yarn, please write to Yeoman Yarns at 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-2404464.

Photography Matt Smith
Stylist Sally-Ann Carroll

Carl Boyd Designs

It's all thanks to our Editor Anne firing me with enthusiasm again that I have produced this cardigan, my first garment for nine years. As some of you may know I was a fully experienced dressmaker and tailor, specialising in wedding dresses long before machine knitting took over my life. After giving up knitting nine years ago, I started to make clothes for myself again and recently discovered all the wonderful trimmings now available. I knew they could be used in an exciting way to embellish knitwear and so I pur-

chased the lovely daisy trimming for this cardigan. Only requiring 2.10 metres, it cost £1.80 per metre and was £3.78 very well spent. The alternative lace I've shown you is only £1.30 a metre and both are available in most good haberdashers.

Many more fabulous trimmings are available including iridescent beads, pearls and novelty braids - not to mention all the marvellous novelty yarns available from companies like Yeoman and

Uppingham Yarns. Having created some really exciting samples for machine knitters, Anne is going to publish two articles from me covering this subject in the coming months. In the meantime I hope you enjoy knitting this garment and experimenting with trimmings to achieve a truly unique garment. Even without trimming, it's a good classic fully-fashioned cardigan.

Carl Boyd

31 Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.

Actual size 96 [101, 106, 112, 117, 122] cm, 38 [40, 41½, 44½, 46½, 48] in.

Length to shoulder 61.5 [62, 62.5, 63, 63.5, 64] cm, 24¼ [24½, 24¾, 25, 25, 25½] in.

Sleeve seam 40.5 cm, 16 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch after sample has been washed and lightly pressed (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

With carriage at left, set machine for 2x2 rib (2x1 N arrangement). Push 73 [76, 81, 85, 88, 93] Ns at left and 73 [76, 80, 85, 88, 92] Ns at right of centre 0 to WP on each bed. 146 [152, 161, 170, 176, 185] Ns on each bed.

* Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 4 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 34 rows. Transfer sts for st *.

2ND & 5TH SIZES

Inc 1 st at each end.

3RD & 6TH SIZES

Inc 1 st at right edge.

ALL SIZES

146 [154, 162, 170, 178, 186] sts. Set RC at 000. Using MT, K 124 rows. Place a marker at each end.

SHAPE ARMHOLES

Set RC at 000. Using a treble transfer tool and fully-fashioned shaping, dec 1 st at each end of the next row and every foll alt row until 106 [114, 122, 130, 138, 146] sts rem, K 1 row. RC shows 40. K 60 [62, 64, 66, 68, 70] rows. RC shows 100 [102, 104, 106, 108, 110].

SHAPE NECK

Set carriage to hold. Place a marker at centre 0. Using a length of MY, cast off

centre 38 sts. Push 34 [38, 42, 46, 50, 54] Ns at left to HP. Cont on rem 34 [38, 42, 46, 50, 54] sts for first side.

K 1 row. Dec 1 st at neck edge of the next row.

SHAPE SHOULDER

Dec 1 st at neck edge of the next 8 rows and, at the same time, cast off 5 [5, 6, 7, 8, 9] sts at the beg of the next row and foll alt row, K 1 row. Cast off 5 [6, 7, 7, 8, 9] sts at the beg of the next row and foll alt row, K 1 row. Cast off rem 5 [7, 7, 9, 9, 9] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shaping.

RIGHT FRONT

With carriage at left, set machine for 2x2 rib (2x1 N arrangement). Push 68 [71, 74, 80, 83, 86] Ns to WP on each bed.

Work as for Back from * to *.

1ST & 4TH SIZES

Dec 1 st at right edge.

3RD & 6TH SIZES

Inc 1 st at right edge.

ALL SIZES

67 [71, 75, 79, 83, 87] sts. Set RC at 000. Using MT, K 124 rows. Place a marker at each end.

SHAPE FRONT EDGE & ARMHOLE

Set RC at 000. Using a treble transfer tool and fully-fashioned shaping, dec 1 st at left edge of the next row and every foll 5th row and, at the same time, using a treble transfer tool and fully-fashioned shaping, dec 1 st at right edge of the next row and every foll alt row until 39 [43, 47, 51, 55, 59] sts rem, K 1 row. RC shows 40. Cont to dec at front edge only on every 5th row from previous dec until 35 [37, 39, 41, 43, 45] sts rem. K 4 rows. RC shows 60 [70, 80, 90, 100, 110].

1ST, 2ND, 3RD, 4TH & 5TH SIZES

Using a treble transfer tool and fully-fashioned shaping, dec 1 st at left edge of the next row and every foll 4th row until 25 [29, 33, 37, 41] sts rem. K 3 rows. RC shows 100 [102, 104, 106, 108].

ALL SIZES

K 2 rows. RC shows 102 [104, 106, 108, 110, 112].

SHAPE SHOULDER

Cast off 5 [5, 6, 7, 8, 9] sts at the beg of the next row and foll alt row, K 1 row. Cast off 5 [6, 7, 7, 8, 9] sts at the beg of the next row and foll alt row, K 1 row. Cast off rem 5 [7, 7, 9, 9, 9] sts.

LEFT FRONT

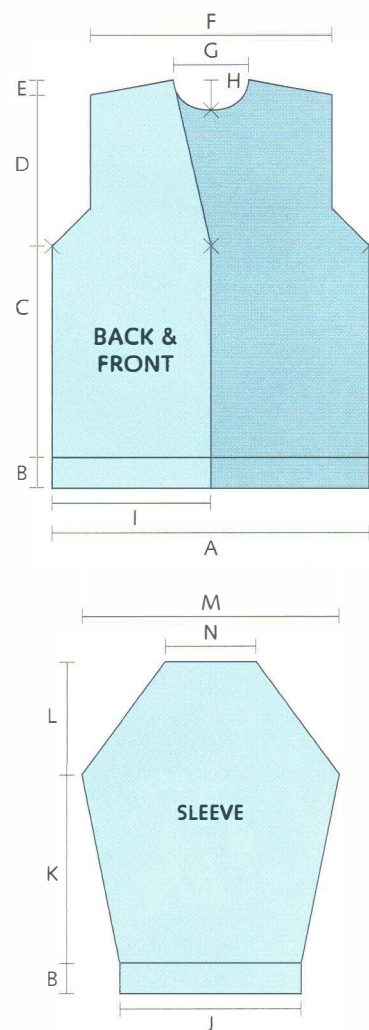
Work as for Right Front reversing cast on and shaping by reading left for right and right for left.

SLEEVES

With carriage at left, set machine for 2x2

Diagrams

A = 48.5 [51, 54, 56.5, 59, 62] cm
B = 6.5 cm
C = 30 cm
D = 25 [25.5, 26, 26.5, 27, 27.5] cm
E = 2 cm
F = 35 [38, 40.5, 43, 46, 48.5] cm
G = 18.5 cm
H = 2.5 cm
I = 22 [23.5, 25, 26, 27.5, 29] cm
J = 22.5 [23, 24, 24.5, 25, 26] cm
K = 34 cm
L = 16.5 cm
M = 38 [38.5, 39, 40, 40.5, 41] cm
N = 8 [8.5, 9, 10, 10.5, 11] cm



rib (2x1 N arrangement). Push 34 [34, 36, 37, 37, 39] Ns at left and 34 [34, 35, 37, 37, 38] Ns at right of centre 0 to WP on each bed. 68 [68, 71, 74, 74, 77] Ns on each bed.

Work as for Back from * to *.

2ND & 5TH SIZES

Inc 1 st at each end.

3RD & 6TH SIZES

Inc 1 st at right edge.

ALL SIZES

68 [70, 72, 74, 76, 78] sts. Set RC at 000. Using MT, K 5 rows. Using a treble trans-

fer tool and fully fashioned shaping (move 3 edge sts outwards and take the heel of the 4th st and place on to the empty N), shape sides by inc 1 st at each end of the next row and every foll 6th row until there are 114 [116, 118, 120, 122, 124] sts. K 2 rows. RC shows 140. Adjust length at this stage, if required. Place a marker at each end.

SHAPE TOP

Set RC at 000. Using a treble transfer tool and fully-fashioned shaping throughout, dec 1 st at each end of the next row and every foll alt row until 74 [76, 78, 80, 82, 84] sts rem, K 1 row. RC shows 40. Dec 1 st at each end of the next 22 rows. 30 [32, 34, 36, 38, 40] sts. Dec 1 st at each end of the next row and every foll alt row until 24 [26, 28, 30, 32, 34] sts rem, K 1 row. RC shows 68. Place a marker at centre 0. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Join shoulder seams and press over a seam roller.

LEFT FRONT BAND

With carriage at left, set machine for 2x2 rib (2x1 N arrangement). Push 92 [92, 92, 98, 98, 98] Ns at left and 90 Ns at right of centre 0 to WP on each bed. 182 [182, 182, 188, 188, 188] Ns on each bed. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 4 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4●●/MT-4●●, K 22 rows. Transfer sts for st st.

With P side of Left Front facing, pick up as follows:

Place back neck marker on N 90 [90, 90, 96, 96, 96] and shoulder seam on N 64 [64, 64, 70, 70, 70] at left of centre 0, place marker at start of 'V' on N 2 at right of centre 0. Place welt on Ns 74 to 90 inclusive at right of centre 0. Pick up all in-between sts and place on to empty Ns. Stitches on Ns 91 and 92 [91 and 92, 91 and 92, 97 and 98, 97 and 98, 97 and 98] are for the seam allowance for centre back join, K 1 row and cast off.

RIGHT FRONT BAND

With carriage at left, set machine for 2x2 rib (2x1 N arrangement). Push 90 Ns at left and 92 [92, 92, 98, 98, 98] Ns at right of centre 0 to WP on each bed. 182 [182, 182, 188, 188, 188] Ns on each bed. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 4 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4●●/MT-4●●, K 11 rows. Make 5 buttonholes over Ns 2 and 3, 23

and 24, 44 and 45, 65 and 66, 86 and 87 on main bed at left as follows:

(This may need adjusting for Silver Reed machines.)

Transfer sts on Ns 2 and 3 on to Ns 2 and 4 on the ribber, sts on Ns 23 and 24 on to Ns 23 and 25 on the ribber, sts on Ns 44 and 45 on to Ns 44 and 46 on the ribber, sts on Ns 65 and 66 on to Ns 65 and 67 on the ribber, sts on Ns 86 and 87 on to Ns 86 and 88 on the ribber. K 1 row. Using double transfer tool, take thread between Ns 2 and 3 on main bed and place on to N 4 on ribber and push the 3 Ns to HP (this is to ensure they knit off correctly). Repeat this on all buttonhole Ns. Set carriage to knit back to WP. K 1 row and check all have knitted correctly (I have completely reversed the instructions

in the Brother Ribber Book for the buttonholes, because the right side of the band is facing away from you in their instructions and in this case the right side of the band is facing you). K 9 rows and then transfer the stitches for stocking stitch.

With P side of Right Front facing, pick up as follows:

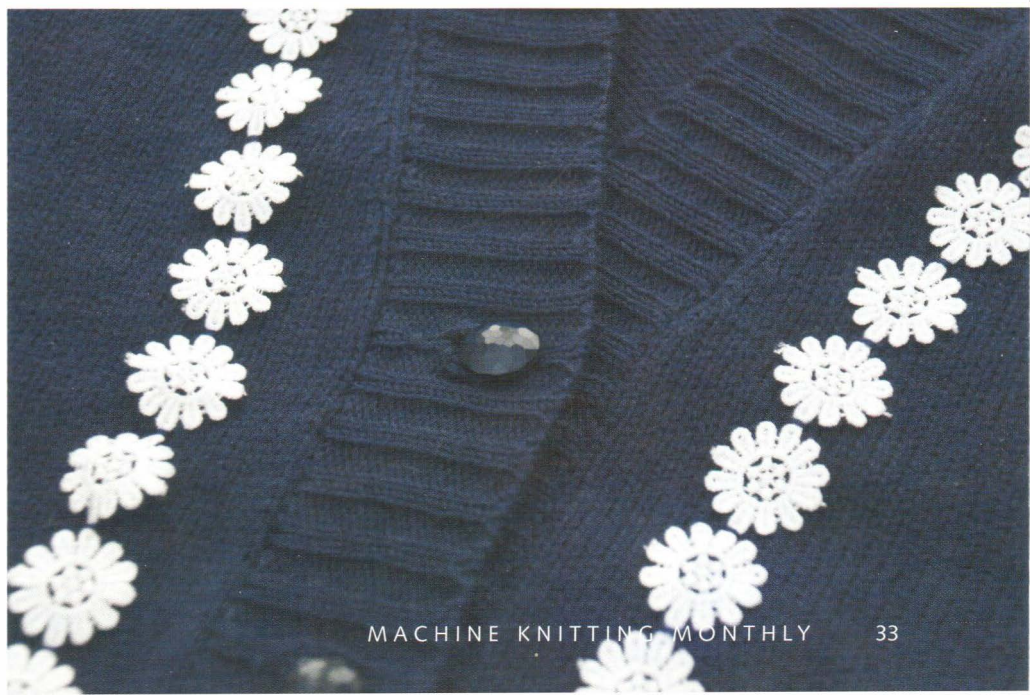
Place back neck marker on N 90 [90, 90, 96, 96, 96] and shoulder seam on N 64 [64, 64, 70, 70, 70] at right of centre 0, place marker at start of 'V' on N 2 at left of centre 0. Place welt on Ns 74 to 90 inclusive at left of centre 0. Pick up all in-between sts and place on to empty Ns.



Stitches on Ns 91 and 92 [91 and 92, 91 and 92, 97 and 98, 97 and 98, 97 and 98] are for the seam allowance for centre back join, K 1 row and cast off.

MAKING UP

Press front bands to shape and join at centre back using mattress stitch. Set in sleeves matching markers and placing centre marker at shoulder seam. Join side and welt seams using mattress stitch. Mattress stitch cuffs and join sleeve seams. Press all seams. Attach optional trimming, placing approximately 2.5 cm, 1 in from front band seam and repeat on cuffs. Sew on buttons. ■



Fair Isle Patterns

Techniques

Fair Isle patterns are produced on a machine when two yarns of a different colour are knitted simultaneously to form patterns on the right side of the fabric. This type of patterning is very popular, but the results can be disappointing when the right side looks great, but the wrong side has long floats. The long strands of yarn often catch when the garment is put on, especially if a child is wearing it. Over the years, machine knitters have produced some inventive ways of dealing with long floats.

COPING WITH FLOATS

Avoid patterns that have long floats

Although the obvious solution is to avoid patterns with long floats, it's always worth taking a second look at a design. Without spoiling the pattern, see if it's possible to break it up. For example, if the punchcard has a number of unpunched or punched squares next to each other, can we punch or not punch one in the middle?

Latch up long floats

Whilst knitting, if there's a whole area of long floats we can latch them up, putting the latched up stitch on to a needle above the latching.

Sew in long floats

When we've completed the garment the garment, we can use the background yarn to sew the long floats into the back of the work by hand. Again, they can be latched up and then sewn in.

Use bonding powder

We can still come across a powder, sold in a little carton, that can be shaken on to the back of the work, covered and 'ironed' to set it. Some readers have reported excellent results from using this method.

Hook up the floats

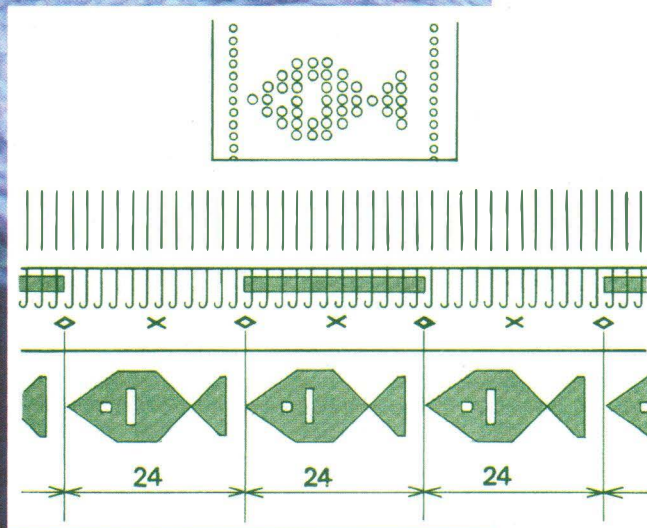
Whilst knitting, we can hook the float on to a needle several rows above it. It's a good idea to always put the float on to a same coloured stitch. For example, if the float is in red and the second colour is red, put the float on to a needle that has a red stitch on it and it will prevent any show through of the first colour.

Try to use patterns with short floats

This sounds a 'cop out' but if you choose punchcard patterns such as those designed by Iris Bishop, you will rarely (if ever) get a long-float pattern.

Add a lining to the garment

Consider lining the garment and we can see this method used by Anne Baker on her pattern on page 37 of the April 2007 issue. If a motif has been made, we can cover just that area with lining. A fine lining can be knitted in something such as 1-ply acrylic or cut out of woven fabric, using the garment pieces as a pattern. If you use woven fabric, don't forget to add seam allowance, if necessary.



Use lightweight Vilene for lining

On the same lines, we can use a very lightweight iron-on Vilene instead of lining material. However, this can only be done if the yarn we've used is suitable for pressing with a hot iron and/or steam.

MATCHING PATTERNS

This brings us on to another area of patterning - matching the patterns at the side seams, back and front. Sometimes, this doesn't matter because the pattern may be fairly busy and the matching does not really show. If the pattern is bold, side seams that have been made to match really do add quality to our work.

Matching 24 stitch wide patterns

Let's first look at a standard 24-stitch wide punchcard pattern. Look at the card and see if the pattern repeats itself across two or more times, or is it just one repeat? Let's first deal with the single repeat pattern. All punchcard patterns work on the centre 24 needles of the needlebed - 12 stitches to the right and 12 stitches to the left of the centre 0 (see Fig. 1 for Brother machines and Fig. 2 for Silver Reed and Knitmaster machines). This centres the pattern on the needlebed and at the middle of the knitting.

Working outwards, from either side of the centre 12-0-12 needles, the next 24 needles give the next pattern repeat and so on. Counting across 36 needles at both sides of the centre 0, we have three whole patterns.

Counting across 60 needles at both sides of the centre 0 (120 stitches in all) we have five patterns.

Counting across 84 needles at both sides of the centre 0 (168 stitches in all) we have seven patterns going all across.

If this is the number of needles we have to use for the garment (plus one more at both sides for sewing up) then the patterns will match exactly. However, life rarely works out as smoothly as that! Let's suppose we want 72 needles at both sides of the centre 0 for our number of stitches. Look at the tension swatch and see if it may be possible for the seam to come in the middle of the pattern? If so, then the 72 needles both sides of centre 0 would give:

$$(12+24+24+12) \cdot 0 \cdot (12+24+24+12) = 144 (72 \times 2)$$

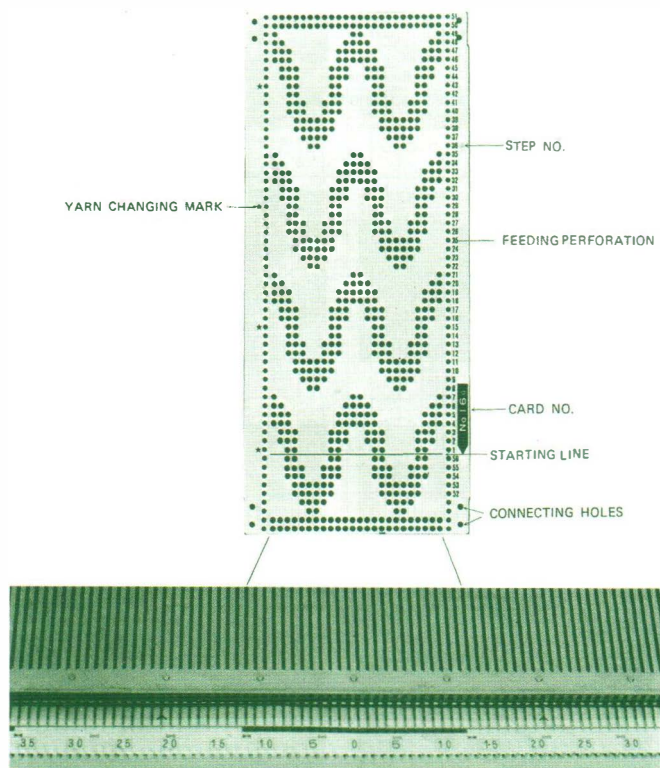
There would be no problems with the stitches and repeat required for the pattern, because both would work. However, let's suppose the number of stitches required for the pattern size was 78 at both sides. To match the pattern repeat we would need 84 stitches, so we could perhaps go up to 84 stitches at both sides of the centre 0 to match the pattern and perhaps use a tension one whole number lower to obtain the correct size. Naturally, we'd have to make another tension swatch to check that this would work, but it's a possibility to consider.

Matching 6 and 8 stitch wide patterns

If the pattern is repeated three or four times across the punchcard then it's much easier to match, as the needles only have to come close to the 24 being divided by 3 or 4. The easiest way to work things out is to sit at the machine and bring the needles out to actually see what's happening. From this, we can see that the problem only really arises when the pattern is an all-over repeat of 24 stitches. (By the way, if we use DesignaKnit or similar it goes without saying that we can see what the pattern looks like on the screen and make our calculations there.)

Matching patterns at the shoulders

This again is an area that can cause problems and lots of knitters avoid it completely by disguising the shoulder line with a thin cord or attaching an epaulette, thus drawing attention to it! When the back is completed and before starting the front, simply turn the punchcard round and, providing we stop on exactly the



same row for the front and back, this will usually match the pattern up on the shoulders exactly.

Bold, all-over patterns on the front and back are difficult, if not impossible, to match at the top of the sleeves. Lots of knitters knit the last four or six rows plain, so there's just a small gap and the patterns do not hit each other. To do this, either keep the punchcard rolling but knit with colour in both feeders, or insert Card 1 and again, knit those rows in Fair Isle with Colour 1 in both feeders. Don't be tempted to knit the four or six rows in single colour stocking stitch, because it will produce a completely different, soft fabric that will roll.

MAKING UP IN PATTERN

It's especially important to make up garments carefully, especially if we've taken the trouble to match the patterns whilst knitting. Dressmakers tack and try on garments every step of the way, but machine knitters rarely think of it. Dressmakers also put in marking threads and notches to make sure they put the pieces together accurately. It's just as easy for machine knitters to do this, especially if seams are to be backstitched. On the other hand, it's worth trying out mattress stitch. The right side faces us as we make up, so we can achieve a really superb finish and perfect join. Many of us have learned from bitter experience that sewing up needs a great deal more time, expertise and practise than does knitting at the machine. The machine produces the fabric, but we do the crafting! ■



Over to you

Thou shalt not covet

Browsing around eBay recently Sue Castro caught sight of a machine she's never seen, but would like to own.



I spotted the KH341 on eBay a few months back and I think it may have been sold from America but I can't remember now - sorry. What a masterpiece of engineering and design. It's only the second machine that I've come across which, when packed up, is as compact as a domestic sewing machine. How useful would that be if you lived in a flat or are particularly short of space? With everything else in our life down sizing, perhaps that was the mistake the machine knitting companies made. How often do you hear, "I just don't have the room for a machine any more".

I am no expert and do not actually know when any of these machines were 'born', but the idea of a folding machine is similar to the Knitmaster HK70. I assume the Brother machine was the earlier model because, unlike the Knitmaster KH70, the KH341 has no patterning mechanism - but that is not necessarily so. There's also the HK160 which, although made from identical parts (to a layman or woman) was never fitted with the mechanism needed to make it fold. So you could say it was a folding machine that didn't actually fold up! So don't be fooled like I was some years ago.

SEIZE IT IN BOTH HANDS

I had wanted a double knitting machine so when the opportunity arose I seized it with both hands. It was a normal awkward long bed, difficult to manoeuvre and came with no metal carrying case. I got it home and, while setting it up, I noticed that the bed was split into three sections. It therefore made sense that it might fold up like the Knitmaster MK70 or split into three pieces like the KH341. That would be easier to accommodate, wouldn't it?

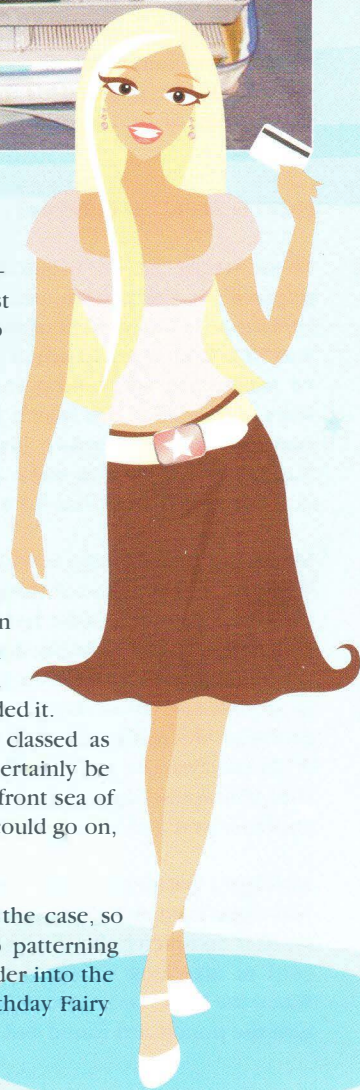
I then set my poor hubby the task of making it fold for me. After spending hours undoing every conceivable screw and pulling anything that might make a difference, we accepted defeat. Reluctantly we decided that although the bed was split, it wasn't going to fold or separate into pieces for anyone! The MK70 on the other hand is a joy to behold. It is split in two places along the bed and does have a folding mechanism. The two outside sections fold at 90 degrees and cleverly transform into something the size of a domestic sewing machine; how neat and eminently portable is that!



YOU'D NEVER KNOW IT WAS THERE

I digress; back to the KH341. What particularly attracted it to me in the first place was the fact that it all fitted into its own carrying case, as you will see from the pictures. This makes it ideal for the caravanning fraternity out there or those of you who, like me, own more than one machine. It's essential to keep spare machines in as small an area as possible, along with the sewing machine, overlocker, Hague Linker and so on. You can quickly see how space just gets eaten up! This machine would sit tidily in one corner of a room and you would never know it was there until you needed it. It may even be small enough to be classed as hand luggage on a plane and would certainly be easy on a train or even pop on to the front sea of a Smart car or a motorcycle sidecar. I could go on, but won't!

I have even spotted a Knit Leader in the case, so what the Brother loses in having no patterning facility it gains by popping a Knit Leader into the equation. I feel a short note to the Birthday Fairy coming on! ■



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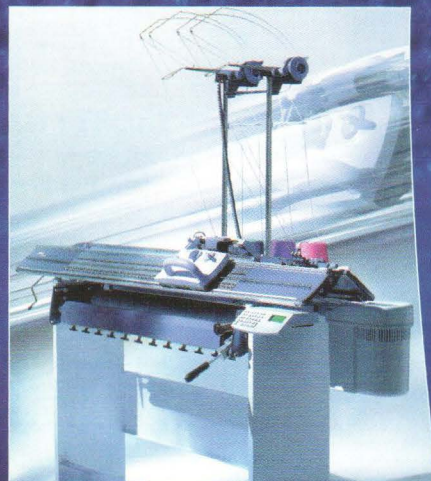
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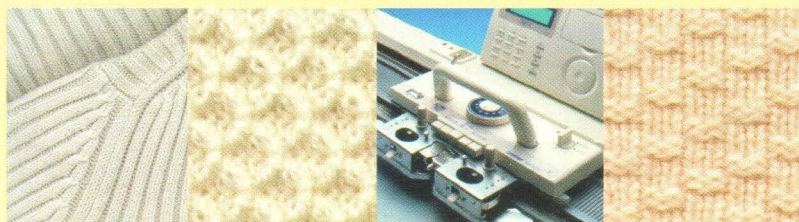
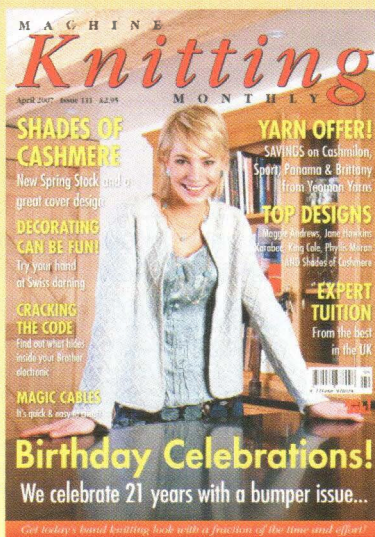
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Something for the Weekend

Two original **Sweatshop** designs

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES LACE TOP

This pattern is suitable for Brother standard gauge electronic machines with a lace carriage and a ribber. For other models we suggest you substitute a similar pattern specially recommended for your machine and adapt the instructions as necessary.

STOCKING STITCH TOP

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS LACE TOP

Uppingham Filigree

(Used treble throughout)

1 [1, 1] x 500 g cone in Main Yarn (MY).

STOCKING STITCH TOP

Uppingham Filigree

(Used double and treble)

1 [1, 1] x 500 g cone in Main Yarn (MY).

For further information please write to Uppingham Yarns Ltd at 30 North Street East, Uppingham, Rutland LE15 9QL or telephone 01572-823747 and mention the magazine for a free shade card.

GARMENT WEIGHT

Finished lace garment in first size weighs 364 g and the stocking stitch version weighs 250 g.

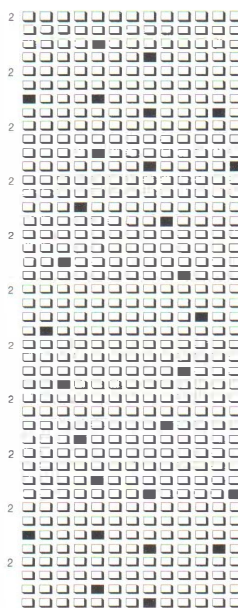
Photography Matt Smith
Stylist Sally-Ann Carroll



Something for the Weekend



Linda Ireton lives in Pilling, near Preston and she's a member of The Sweatshop Knitting Club based in Bispham near Blackpool. Members meet every Monday night at the Methodist Church Hall at Bispham and the club has 14 members. Whilst they occasionally have guest speakers, each member of the club takes it in turns to do a demonstration. They don't necessarily stick to knitting and include anything that will complement it. Jean is the crochet expert and makes her own trims for necklines, hems and motifs to sew on or incorporate into a garment. Denise spends some time in India and brings back loads of sequins and other decorations. Elma bought a wand for sticking crystals to garments and they also have demonstrations on spinning, machine embroidery, garter carriage techniques, pattern making, finger knitting, painting on fabrics plus many more fabrics. Their inspiration comes from anywhere and everywhere and they enjoy seeing all the different ideas other members put into their patterns, so no two are ever the same. We included a couple of their ideas in June and September 2006.



Linda's two new designs are both knitted from the same pattern. The silver grey lace top is knitted in three ends of Filigree and the pink version uses two ends except for the centre front bands, which are knitted with three ends. Linda tells us that they've tried over and over again but cannot knit lace in two ends of Filigree. However, with three ends it's a doddle. Three ends produces a nice weight for the Autumn and Winter and two ends are ideal for Spring and Summer. Once again, we send our grateful thanks to Linda and the members of The Sweatshop Knitting Club for their generosity in sharing this with us.

Pattern Information

MEASUREMENTS

To fit bust 92 [97, 102] cm, 36 [38, 40] in.
Actual size 97.5 [102.5, 107.5] cm, 38½ [40½, 42½] in.
Length to shoulder 66.5 cm, 26½ in.
Sleeve seam 10 cm, 4 in.
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION LACE TOP

32 stitches and 39 rows to 10 cm, 4 in measured over lace pattern using 3 ends of yarn (tension dial setting approximately 5).

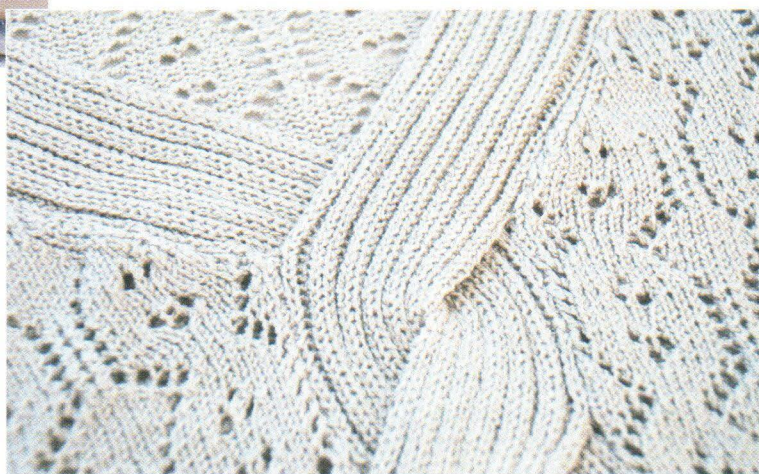
STOCKING STITCH TOP

32 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch using 2 ends of yarn (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

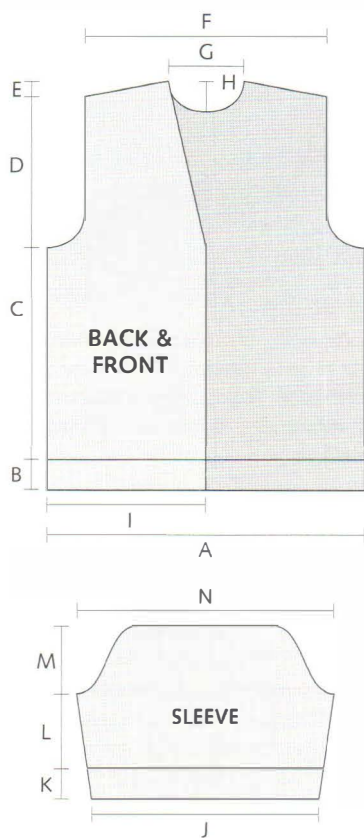


NOTES

- We used knit side of knitting as right side of both garments.
- Before knitting, prepare any punchcards or electronic sheets needed from the chart provided or select your own. Note that punchcard patterns may have to be repeated until the card is a suitable length for knitting. Punchcards require two rows of holes punched to start and finish of card for joining. We used Stitchworld pattern 250.
- On Brother electronic machines, centre pattern over 6 Ns at left and 7 Ns at right of centre 0.
- On Silver Reed electronic machines, press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

Diagrams

A = 49.25 [51.75, 54.25] cm
 B = 6 cm
 C = 38.5 cm
 D = 22 cm
 E = 2 cm
 F = 36.25 [37.5, 38.75] cm
 G = 21.25 [21.75, 23] cm
 H = 4.5 cm
 I = 22 [23.25, 24.5] cm
 J = 33 [33.75, 33.75] cm
 K = 3 cm
 L = 7 cm
 M = 15.25 [15.75, 15.75] cm
 N = 36.75 [37.5, 37.5] cm



Knitting Instructions

Lace Top

BACK

With carriage at right, set machine for 2x2 rib. Push 158 [166, 174] Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib. Using 3 ends of MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3•/MT-3•, K 34 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace pattern. K 148 rows. RC shows 150.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of every row until 136 [140, 140] sts rem, then on every foll alt row until 116 [120, 124] sts rem. K 48 [46, 46] rows. RC shows 226.

SHAPE NECK

Note pattern row on card. If it is a Brother electronic machine and the number is flashing, that is the row that has just been done and the next row of lace is the next number. The number would change as the carriage is moved. Using nylon cord, K 82 [85, 89] sts at left by hand taking Ns down to NWP. Cont on rem 34 [35, 35] sts for first side.

* Dec 1 st at neck edge of the next row and foll 4 alt rows. 29 [30, 30] sts. K 1 row.

SHAPE SHOULDER

(It is better to run the lace carriage across and do the lace before you dec or cast off.) Dec 1 st at neck edge and cast off 5 sts at beg of next row and foll 3 alt rows, K 1 row. Dec 1 st at neck edge. Cast off rem 4 [5, 5] sts *.

With carriage at left, unravel nylon cord over 34 [35, 35] Ns at left, bringing Ns back to WP. Lock card on number previously noted. Take carriage to the right without knitting. Release card and cont in lace pattern. K 1 row. Finish to correspond with first side from * to * reversing shaping. Unravel nylon cord over centre 48 [50, 54] Ns bringing Ns back to WP. Push 10 adjacent Ns at each side to WP. Pick up 10 sts along each side of neck edge and place on to empty Ns. Using MY, K 1 row in st st. Cast off.

RIGHT FRONT

Put the close knit bar on the machine. Push 71 [75, 79] Ns at right of centre 0 to WP. Using MT and WY, cast on and K a few rows ending with carriage at left (putting on the cast on comb at the beg of the work, then put a claw weight on to each end of the cast on comb. If you are not very good at putting on the cast on comb, K the WY, then thread a knitting needle in and out of the WY and hang the claw weights at each end). Using nylon cord, K 1 row. Carriage is at right. Insert card and lock on first row. Set RC at 000. Using MT and 3 ends of MY, K 2 rows. Release card and cont in lace pattern. K 132 rows. RC shows 134.

SHAPE NECK EDGE

Place marker at left edge. Dec 1 st at left edge of the next row and every foll alt row until 63 [67, 71] sts rem, K 1 row. RC shows 150.

SHAPE ARMHOLE

Cont to dec at front edge on every alt row from previous dec and, at the same time, cast off 5 sts at beg of next row, K 1 row. Dec 1 st at armhole edge of next 6 [8, 12] rows, then on every foll alt row until 28 [29, 31] sts rem. Cont to dec at front edge only on every alt row from previous dec until 24 [25, 25] sts rem. K 51 [49, 45] rows. RC shows 236.

SHAPE SHOULDER

Cast off 5 sts at beg of the next row and foll 3 alt rows, K 1 row. Cast off rem 4 [5, 5] sts.



LEFT FRONT

Put the close knit bar on the machine. Push 71 [75, 79] Ns at left of centre 0 to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Put on the cast on comb at the beg of the work, then put a claw weight on to each end of the cast on comb. If you are not very good at putting on the cast on comb, K the WY and then thread a knitting needle in and out of the WY and hang the claw weights at each end. Using nylon cord, K 1 row. Carriage is at right. Insert card and lock on first row. Set RC at 000. Using MT and 3 ends of MY, K 2 rows. Release card and cont in lace pattern. K 133 rows. RC shows 135.

SHAPE NECK EDGE

Place marker at right edge. Dec 1 st at right edge of the next row and every foll alt row until 63 [67, 71] sts rem, K 1 row. RC shows 151.

SHAPE ARMHOLE

Cont to dec at front edge on every alt row from previous dec and, at the same time, cast off 5 sts at beg of next row, K 1 row. Dec 1 st at armhole edge of next 6 [8, 12] rows, then on every foll alt row until 28 [29, 31] sts rem. Cont to dec at front edge only on every alt row from previous dec until 24 [25, 25] sts rem. K 51 [49, 45] rows. RC shows 237.

SHAPE SHOULDER

Cast off 5 sts at beg of the next row and foll 3 alt rows, K 1 row. Cast off rem 4 [5, 5] sts.

Something for the Weekend

FRONT BANDS (KNIT 2)

With carriage at right, set machine for 2x2 rib. Push 26 Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib (making sure that the 2 sts at each end are on the main bed). Using 3 ends of MY, cast on and K 3 tubular rows (use the metal 7 weights, one at each end with the small weights on). Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 320 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

FRONT WELT

With carriage at right, set machine for 2x2 rib. Push 158 [166, 174] Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib. Using 3 ends of MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3•/MT-3•, K 34 rows. Transfer sts for st st. With P side of Right Front facing, place sts from first row worked in MY on to 71 [75, 79] Ns at left and with P side of Left Front facing, place sts from first row worked in MY on to 71 [75, 79] Ns at right, leaving the centre 16 Ns empty. With the wrong side of one front band facing (the knit sts at the ends are the right side), hang the sts from the cast on end evenly over the empty Ns. Now hang the cast on end of second band on to the same Ns. Using MT and MY, K 1 row. Cast off.

SLEEVES

With carriage at right, set machine for 2x2 rib. Push 106 [108, 108] Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib. Using 3 ends of MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2••/MT-2••, K 16 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in lace pattern. K 4 rows. Shape sides by inc 1 st at each end of the next row and every foll 4th row until there are 118 [120, 120] sts. K 1 row. RC shows 28.

SHAPE TOP

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of every alt row until 78 sts rem, then on every row until 30 sts rem. Cast off 5 sts at beg of next 4 rows. Cast off rem 10 sts.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Hold the steam over the front bands whilst the point of the iron goes gently up the lines of rib then open them out slightly. Do not massacre them or they will go limp. Allow to dry in shape before removing pins.

MAKING UP

Pin out the front welt on the ironing board or blocking board. Starting at the bottom, cross the bands over about 5 cm, 2 inches from the bottom and pin securely. Now pin each side of

the crossover to the edges of the front. Cross the front bands again about 7.5 cm, 3 inches further up and pin. You may get a little hill forming in the middle when you cross them over. If so, hold the steam over the hill and pat it down with your hand and the band will steam into a curve with patience. Now pin each side of the crossover to both sides of the front. Continue in this way until the neck edge marker is reached, then slightly stretching the band, pin along the shaped front neck edge. Do not do the sides of the neck or the back until the whole garment is sewn up including the sleeves. Adjust the crossovers where necessary until you are satisfied, then steam and sew down using mattress stitch or over stitch on the wrong side. Join shoulder seams. Set in sleeves. Join side and sleeve seams. Pin remainder of front bands in position, you will have to stretch the band around the corner from front to the back, stretching the side that has to be sewn, but not the outer edge. Sew in position. Pull out any excess on the ribbing and join with either grafting or over sewing. If you get a wavy bit at the side of the neck, steam it out.

Stocking Stitch Top

BACK

Work as for Lace Top using 2 ends of MY, omitting all references to lace and noting alteration in tensions.

RIGHT FRONT

Work as for Lace Top using 2 ends of MY, omitting all references to lace and noting alteration in tensions.

LEFT FRONT

Work as for Lace Top using 2 ends of MY, omitting all references to lace and noting alteration in tensions.

FRONT BANDS (KNIT 2)

With carriage at right, set machine for 2x2 rib. Push 26 Ns on each bed at centre of machine to WP. Arrange Ns for 2x2 rib (making sure that the 2 sts at each end are on the main bed). Using 3 ends of MY, cast on and K 3 tubular rows (use the metal 7 weights, one at each end with the small weights on). Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-1/MT-1, K 320 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

FRONT WELT

Work as for Lace Top using 2 ends of MY, noting alteration in tensions.

SLEEVES

Work as for Lace Top using 2 ends of MY, omitting all references to lace and noting alteration in tensions.

PRESSING

Work as for Lace Top.

MAKING UP

Work as for Lace Top. ■

Club Speakers

Watch, listen, learn and enjoy

Speakers are always a highlight in any club's events calendar, and Club Secretaries need look no further than our list. If you're a club speaker, and would like to add your name to our list, call us or drop us a line - you'll find the address on page 3.



Fiona Morris

As an experienced teacher in both hand and machine knitting, I am happy to talk and teach one-day workshops on a broad range of knitting techniques.

The machine knitting talks I currently offer are Aspects of Lace, looking at various methods of producing open fabrics, Ways with Weaving using a variety of weaving techniques and Surface Decoration covering embroidery, painting, beading and other methods of embellishment, as well as a general talk about all the things I do.

Fiona Morris, 68 Southmead Road, Fareham Hampshire PO15 5JZ Tel: 01329 313929
E-mail: fi.morris@ntlworld.com
Website: - www.distanceknitting.com



Beryl Jarvis

Clubs, have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.



Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

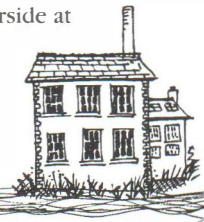
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Q: What's new on the net?

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A: The new MKM website!

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The screenshot shows the Machine Knitting Monthly website. At the top is a navigation bar with links like 'Home', 'About', 'Contact', 'Subscribe', 'Live!', 'Directory', 'Hints & Tips', 'Reviews', 'Clubs', 'Events', 'Links', 'FAQ', 'Privacy Policy', 'Terms & Conditions'. Below the navigation bar is a large banner for 'Machine Knitting Monthly' featuring a woman knitting. To the right of the banner is a section titled 'From The Editor' with a 'Dear Readers...' letter. Below the letter is a 'Subscribe on-line!' button. To the right of the letter is a 'Site updates on 14th October' section with links to 'News', 'Reviews', 'Letters', 'Latest issue', and 'Club News'. Below the letter is a 'Machine Knitting Live!' section with a 'Join in the Fun!' button. At the bottom of the page is a 'Machine Knitting Live!' section with a 'Full details' button.

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IN19 Rosebud	£5.00
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SR25 Needle retaining bar	£18.00*
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* Please state model number when ordering

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AJ01 Quick Family Knits Book 1a 4-ply set-in sleeve half fisherman rib jumper	£4.95
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AJ20 Simply Classic Saddle No.3 4-ply round and V-neck stocking stitch cardigan	£5.95
AJ21 Lady's Longline Waistcoat Easy 2/30s longstitch waistcoat S, M, L & XL	£5.95
AJ22 Lady's Longline Cardigan 2/30s longstitch V-neck cardigan S, M, L & XL	£5.95
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AJ46 Chunky Slip Stitch No.1	£5.95
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AJ48 Family of Aran Diamond Jumpers	£6.95
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Busy Bee **BASICS**

Website:- www.busybeebasics.co.uk

Listed below is just a small selection of Busy Bee's range of patterns for all the family and all machines.

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BB11 Saddle shoulder sweaters	£2.10
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BB13 Schoolwear	£3.60
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BB16 Tuck stitch cardigans	£2.60
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BB67 Designed for Summer **£3.10**

BB68 Designed for Summer (ES)	£3.10
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BB80 Fair Isle Electronic Ensemble Aviemore	£5.10
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BB49 GC Designs Caerphilly Castle	£6.10
BB55 GC Designs Monmouth Castle	£5.10
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BB58 GC Designs Harlech Castle	£6.10
BB59 GC Bright designs for under 5s	£4.10
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continued from previous page

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Jo Newton

Website:- www.jonewton.co.uk



Designs are suitable for 24 and 60 stitch punchcard and electronic machines. Each subject has a 60-stitch picture and complimentary 24 stitch patterns. Jo has a selection of designs covering almost every subject and we have listed below just a small selection.

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Above patterns available on disk for Brother and DesignaKnit.

Please state book and format required when ordering

JN18 Disk of patterns	£5.70
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Orders £0.00 to £9.99	add £2.50	Orders £10.00 to £34.99	add £5.00
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Hague

Website:- www.b-hague.co.uk

Here's a selection of linking machines, electric yarn winders and twisters, spares and knitting accessories.

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HL02 D280E Electric Linker	£375.00
HL03 D290CE Chunky Electric Linker	£485.00
HL04 D280FE Fine Gauge Electric Linker	£485.00
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HL08 Needle threader	£2.95

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HL09 D280H	£6.50
HL10 D2980E	£6.50
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HL30 Brother blank cards (10)	£7.15
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HL33 Curved pick up tool, standard	£4.50
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HL39 Knitting spray	£5.80
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HL46 PDB pattern holder	£4.95
HL47 Pom-pon set	£5.80
HL48 Punch, 24 stitch universal	£23.50
HL49 Punchcard clips	£1.62
HL50 Punchcard marker	£2.33
HL51 Punchcard rolls, 24 stitch	£10.50
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BOOK ON LINKING

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Uppingham Yarns

Website:- www.wools.co.uk

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Please note that cone weights are approximate unless otherwise stated.

Yarn colours available:- White, Aran, Lemon, Pink, Red, Sky, Azure, Navy, Mint, Jade, Bottle, Silver Grey, Black. Please specify colour(s) from list.

BARGAIN BUY packs can be same or mixed colours.

UYM001 1 x 500g cone 4-py acrylic	£7.86
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* BARGAIN BUYS *

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ACCESSORIES

Please specify machine model and number

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UYN002 Brother needles ribber (10)	£4.52
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* BARGAIN BUYS *

UYN006 100 Brother main bed needles	£35.60
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MACHINE PARTS

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HL67 Brother main bed	£3.00
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HL73 Not-A-Knot	£9.95
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Jo's Family Friends

NEW KID ON THE BLOCK

Don't forget to look out for **Jo's New Boys**. It's a collection of motifs for boys and tomboys, which have either been sold as individual sheets or have appeared in *Machine Knitting Monthly* magazine. The collection includes a fire engine, tractor, truck, train, landrover, quadbike, helicopter, aeroplane and digger. The designs are suitable for machines with a 60 stitch and 24 stitch pattern repeat.

You can order it direct from Jo at the address shown or add it to your next *Trading Post* order.

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Format as for "Sports One". Fox-Hunting, Fishing, Hockey, Bowls, Steeplechasing, Windsurfing, Tennis & Motorcycling.

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* These motifs have been printed in *Modern Machine Knitting* or *Machine Knitting Monthly* magazine

Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

** Each subject has a 60st picture & complementary 24st patterns. All are in correct Mylar sheet size & easy stitch count format. There are also Punchcard graphs.

JO NEWTON

Barrowby Old Hall

Grantham, Lincs NG32 1BX

Tel: 01476 563111

E-mail: jo.newton@btinternet.com

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Clubline

Tuck lace revisited

Club organiser Joyce Monks has written with some personal comment on a letter and response we published in our March 2007 magazine and she writes:

Dear Anne

You may remember that I spoke to you at the last Bury Show about the Warrington Machine Knitting Club. I gave you a photo of our knitting club, which you very kindly published in the December 2006 issue of Machine Knitting Monthly. All our members were thrilled to bits with it! As I write, I have just received my March issue and on the Helpdesk page notice that a Mrs Julie Brooks from Catfield in Norfolk requests two lots of information regarding punch lace and tuck lace.

In your replies you have not mentioned anything about punch lace. I note in Julie's letter that she only seems to have a Brother 836 and I know that you cannot knit punch lace on this Brother machine, only on the Brother 891 and later models. However, this is a question I quite frequently get asked about when I visit other clubs and also within my own club. Do you think it would be a good idea to give a directive in the magazine as to which machines will knit this stitch and to what it can be used for?

The other part of Julie's letter requests information as to how to knit tuck lace! Your reply to this query is headed Tuck Lace & Tuck Rib but in the reading and diagrams you explain how to knit a pattern of tuck and lace in the same pattern - not tuck lace! A tuck lace pattern is knitted using a tuck card but the needle setting has needles in non-working position so that it gives a lacy effect! I hope you do not mind me pointing this out to you but I think the tuck lace patterns are very effective when used and I would personally like to see this stitch knitted more often.

In the hope that it might be of some use to you, I have photocopied a pattern out of a Machine Knitting News magazine, which shows a complete garment knitted in this stitch and from which I think you will see that the punchcard

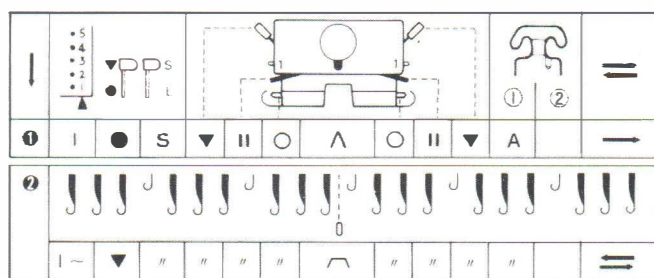
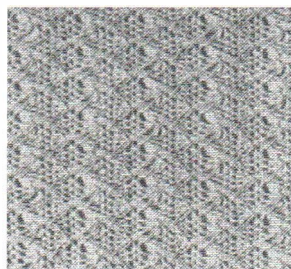


Figure One

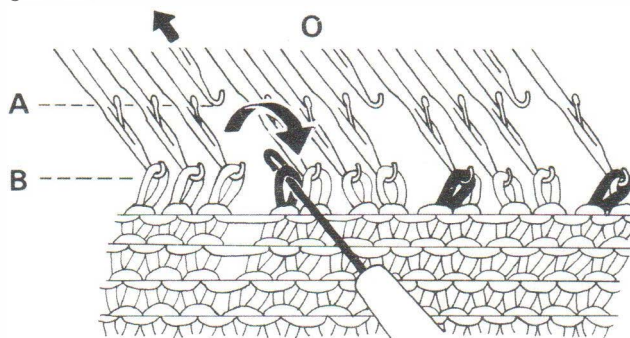


Figure Two

used is Knitmaster Card 3 out of the basic set. The key to the tuck lace stitch is the needle setting at the foot of the page (Diagram 1), which shows how to set up the needles to achieve this pattern. I have also photocopied another editorial out of MKN, which Loraine McCarthy wrote on the subject of tuck lace and which I thought might be useful to you. I haven't tried knitting this stitch in two colours using the tuck lace method, but it looks as if it would be quite useful, maybe for baby clothes.

One thing that I have noticed when demonstrating tuck lace on both the Knitmaster and Brother machines, is the fact that it depends on the tuck stitch pattern on the punchcard in relation to the actual needle selection you are using on the bed of the machine. If the stitch to be tucked is not on a needle in knitting position, then the pattern is non-existent. The way to resolve this is to start again and this time move your needle positions completely one needle to the left, or one needle to the right on the needle bed and this should solve the problem. I have just looked at Card 3 Knitmaster and compared it with Card 2 Brother and you can see that the pattern punched out on these two cards is one stitch different - Knitmaster start with a blank on the first row, left-hand side and Brother start with three holes and then a blank on the same row. This of course, will throw the tuck lace pattern out by one needle.

If the pattern you are knitting from states that the original was knitted on either a Brother, or on a Knitmaster machine, then you can be fairly confident that the needle position will be right for the card used, but sometimes these days, the pattern will state that “this garment can be knitted on a standard gauge machine”, but it doesn’t state which machine that is, then that is where the problem arises! I hope you do not mind me writing to point these two problems out, and hope that you will be able to help Julie get to know her machine

better! Many thanks for keeping on producing such a good magazine; if it weren't for you machine knitting would be in a worse position than it is at the moment so keep the flag flying Anne!

Best wishes
Joyce Monks
Organiser, Warrington MK Club

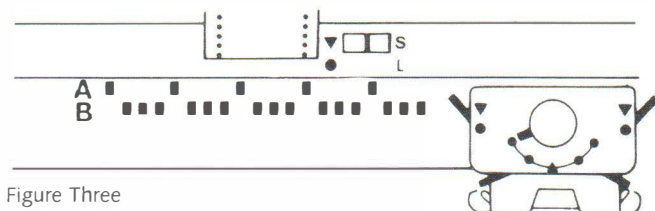


Figure Three

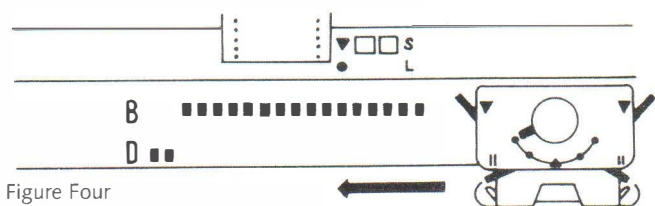
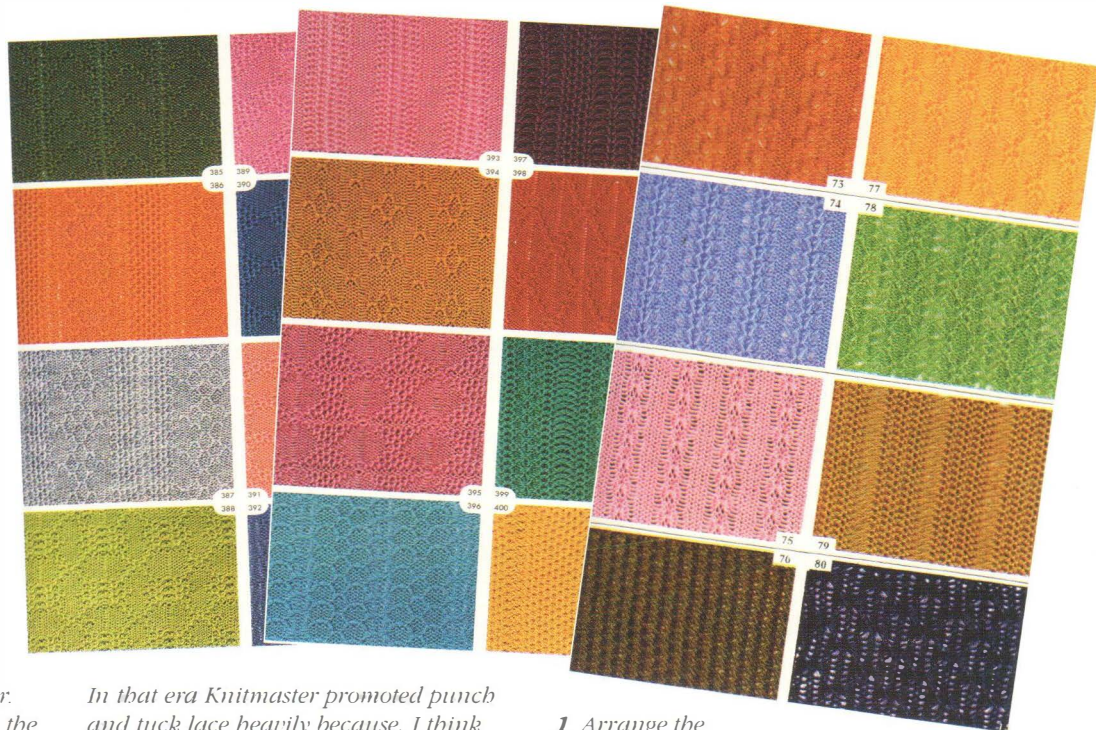


Figure Four

Thanks for your long letter Joyce and I think you've hit the nail on the head when you hope we are able to help Julie get to know her machine better. She could knit the samples I suggested on her machine with a ribber and as you say, thread lace (punch lace) did emerge on later models of Brother machines but isn't an option for her. Lots of readers with older machines can have their spirits dampened very quickly!

Open stitch patterns, as Brother called them, were included in pre-punchcard pattern books from early days but have never really been a featured stitch pattern. In my opinion the stitch designs are lacklustre and for the same effort you could knit something much nicer. Compared to the Knitmaster designs, the older Brother open stitch patterns are certainly mundane with a needle left out here and there to give little more than a lace ladder.



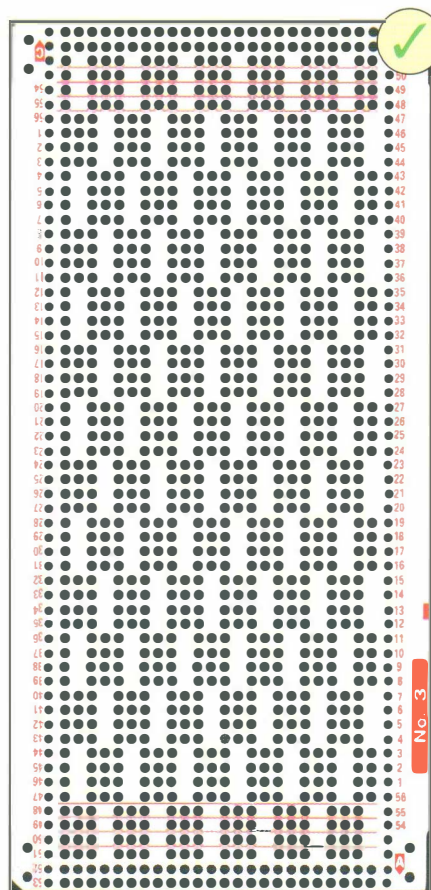
In that era Knitmaster promoted punch and tuck lace heavily because, I think it's fair to say, Brother definitely had the edge with a lace carriage that would knit transfer lace. These stitches have possibly not been given the acclaim they deserve, because they are considered a poor substitute for transfer lace. The article and pattern you sent were written for Knitmaster machines and the stitch used for the pattern is included in most (if not all) past and current Silver Reed instruction manuals.

Wouldn't you agree that on all punchcard machines, the relationship between the punchcard and the needles is always fixed at centre 0 on the needlebed? So if the 24-stitch punchcard shown in any tuck lace pattern is reproduced as given and the stitches are transferred as shown, then the tucks will form on the correct needles on all machines. The one time this can fall completely asunder is if the needle strip has moved a fraction across the needlebed by one or two needles instead of sitting exactly at centre 0. As you say, it's always best to check the punchcard and needle positions. The pattern you sent, as well as this sample and needle transfer is knitted with Silver Reed punchcard No. 3A - not 3B, 3C or 3D where the pattern starts on a different needle position. Courtesy of Silver Reed and the current SK280 instruction book, it's knitted as follows:

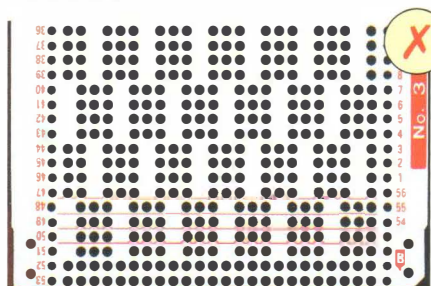
- 1 Arrange the needles by transferring stitches and then hang claw weights at both edges of the knitting.
- 2 Set the controls as required in Order 1 of Fig. 1 and then knit one row from left to right.
- 3 Starting at centre 0 on the needlebed as shown in Fig. 2, transfer every fourth stitch to its adjacent needle. Push the empty needles to A (non-working) position.
- 4 Set the controls as required in Order 2 of Fig. 1 and then continue knitting.
- 5 If the edge stitches are not knitted perfectly, push up two end needles on the side opposite the carriage to D (holding position) or C (upper working position) if you are using partial knitting, before knitting the next row (see Fig. 3 & Fig. 4).

As you say Joyce, tuck lace is a lovely stitch pattern. However, with only a handful of machine knitwear designers currently producing patterns, I think it probably has to be left to knitting club members to use and show off this somewhat neglected but lovely stitch pattern. Perhaps your club members might consider working on a tuck lace design for the magazine; I'd be very happy to feature it.

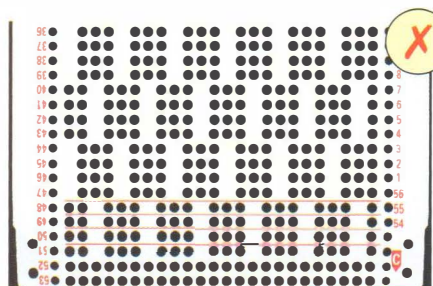
Janice



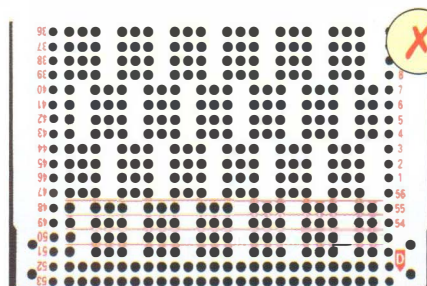
Punchcard A



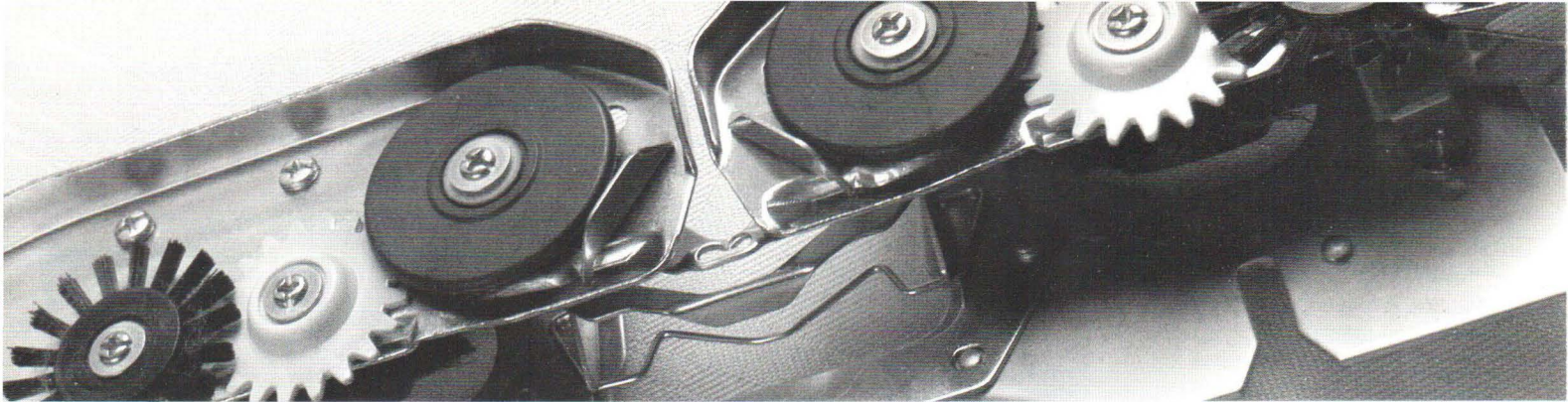
Punchcard B



Punchcard C



Punchcard D



Time for a Spring Clean

Put it on your 'to do' list

Now that Spring is here, is your machine looking at you with anticipation after an enforced rest and longing to be busy again? They tell us that dust falls in even the cleanest of houses, so let's look at a plan of action.

Please, do give your machine a thorough clean and light oiling before you get down to any serious knitting after a winter break. An hour spent doing this now will save you days of frustration, when things go wrong because of neglect. You'll almost definitely need spares and it is best to get these early and have them ready. The most common things you will probably need are:

Sponge Bar

This is officially called a needle-retaining bar. When ordering or buying, do mention the model number of your machine - for example a Silver Reed 280, Brother 950 or so on. There are slight differences and there's nothing worse than discovering you have the wrong type.

Round Brushes For The Sinker Plate

The brushes under the sinker plate of single bed carriages do wear down and become ragged with constant use. (Don't we all!) Replacing them will help to prevent any dropped stitches and uneven knitting.

Needles

We all need new needles from time to time. Instead of turning to the end of your needlebed for a replacement and praying you won't have to use the full width of the bed, buy some spares now.

Needle Protection Strip

Does yours look old and tired? Much of the markings can be worn away as the needles constantly rub over it. A new strip will be easier to read and it will also make your machine look new, too.

Wires For Ribber Cast On Combs

Even with the most careful use, fine ribber wires do become bent and kinked. Think of the time and frustration you'll save if you have a nice straight wire to push into position. There's nothing worse than having to twist and turn a kinked wire with one hand whilst holding the comb between the needlebeds with the other.

PASSAP & PFAFF MACHINES

Owners of these machines also need special spare parts and here's a useful check list:

Pushers

You'll need these for both front and back beds. Don't forget spare needles, too.

Strippers

These are very expensive, but damaged ones cause untold problems. Here's a tip you might like to remember. Don't throw away your old strippers, but keep them for experimental work. You'll save wear and tear on your 'best' ones and ensure you have perfect strippers for knitting garments.

Light Barrier Brush (E6000)

Owners of the E6000 may well need to replace this and here's a common experience. Error 200 is a pig, isn't it? One reader's machine knitting mechanic went away to New Zealand and she knew that as soon as he stepped on the plane, her E6000 would know. Sure enough, the machine heard the roar of engines overhead and threw up Error 200.

She didn't panic and obeyed all the rules. She removed the front lock; thoroughly brushed, blew and cleaned it - although it looked pretty clean. She lightly oiled it and then removed the light barrier brush. She cleaned this too, picking out all traces of fluff from its little 'tree-like' brushes, then blew around the electronics area. She returned the light barrier brush to its home and then thoroughly brushed the front serrated rail and tried again.

All was well for a time, but up came the Error 200 message again. She repeated the light barrier brush routine and, sure enough, noticed a bit of fluff that had dislodged from somewhere and got beneath it. Off she went again and all was well for a while but, sure enough, back came the message. This time, she had words with the machine (as you do!) and said it was being over sensitive. She pressed 'ent' and went back to the programme. All was well again, but then came her forced absence from the machine. So,



Spring Clean

she's waiting to see what happens when she gets cracking again. (She's told the Console firmly that she does not anticipate problems!)

If you too have an E6000 and know that you won't be able to use it for a while, it's useful to turn it on and leave it for half an hour or so every week to prevent problems when it's back in fulltime service. Just in case you're wondering, possible problems can sometimes arise with the Console and cause it to pattern incorrectly, if the machine is turned off for any length of time.

TENSION WIRES

Now let's look at a feature of all machines - the tension wires. Did you know that they do not last forever? Seriously, if yours are old then they may have lost a bit of their spring. Even if they are not old, but you keep them hooked up tightly all the time they're not in use, they lose their tension.

Here's how you can test them:

- Thread up the yarn as normal, but omit threading it into the bobbin.
- Hold the end of the yarn in your hand, at about chest level.
- Take down the slack of yarn coming up from the cone. As the tension wire comes down, stop taking back the slack and see what the wire does.
- If it springs right up, the tension disc is too loose. Tighten it up and try again.
- You should get about a hands span (about three and a half to four inches) between the numbers 5 and 6 in the diagram.
- If the wire stays down, loosen off the mast tension disc and test again. Please note that testing must be done for every new yarn you use and you must test this for yourself.
- If the tension wire still goes back up, even though you have done all of the above, it is likely that it has lost its spring. In this case, you should replace it at the earliest opportunity because worn tension wires will also cause loops at the side of your knitting.

Passap and Pfaff owners also need to check that there is not a build up of fluff and dust in the Yarn Guides. The area you especially need to look at is at the top and under the little prong where the yarn goes up into the tension disc. Have you ever pulled out the second disc and looked under it? One cause of looping problems can be a large build up of fluff, dust and so on in the second disc. Do check them regularly and clean them out thoroughly before there's any build up. Have a look and see and we're sure you'll get a surprise!

Calling all clubs!

Can we give a word of encouragement to all club organisers. Whether you're the Chairman (woman or person!), Secretary, Treasurer, Committee Member or have any other responsibility on behalf of your fellow club members - thank you. You're keeping machine knitting alive in your area, by giving your time and expertise to our craft and to others. Sometimes club organisers do get discouraged and it's up to all members to support those who do this work, for the good of machine knitters everywhere. Please help their efforts in every way:

- * By attending regularly.
- * By using what you are taught and bringing your efforts along to club meetings.
- * By attending the AGM when it comes along. Support it and take your turn to be on the Committee.

If the clubs finally die then so will machine knitting. It's the same with our magazine - please support it or lose it!

Club Membership of MKM

Many clubs take advantage of the privilege of club membership of Machine Knitting Monthly. You need one person to keep a list of club members who would like to order the magazine every month. The magazines will be sent either in bulk to one address for the best saving, or individually to each member for still a good reduction. Club officials send in the money each month, so members don't have to 'pay up front' as they say. The clubs are given a generous discount and can use the proceeds for club funds, for the benefit of all members. If you can't cope with a bulk order, because of your club's special situation, do consider the scheme where the magazines can be sent direct to club members. So, if you run a club and are not in the scheme, why not drop Anne a line or give her a ring and she'd be pleased to let you have details.

NEW IDEAS

Don't you think it would be a good idea to share some of your clubs' ideas? If we all passed on just a few of the things we do at our meetings - perhaps as 'extras' to give encouragement to members, it might give other clubs some new ideas. Here are some tried and tested suggestions.

* Free Raffle

Have a free raffle to encourage knitting, followed the subsequent month by a separate raffle for all garments brought in that have been made within the last six months. Perhaps you could offer the winner free entry for the next month!

* Club Library

Some clubs have had a good library but noticed that it has been used less and less. It can make a lot of work for one person to be responsible for taking the books to and from club meetings, but have you had more success? If so, do let us know so that we can help each other.

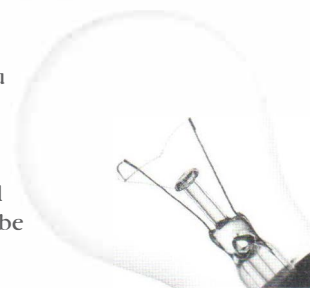
* Sales Tables

Consider having a sales table at your meetings, where folk can bring along anything they wish to sell. You'd be surprised at some of the things that appear!

* Club Memory Book

Consider keeping a record of every club meeting. You can include photographs of the samples used for teaching and file each one, together with a copy of the notes given out with the lesson. Any special club occasion can also be photographed and well documented. It will be a wonderful record of the club's activities and will be priceless and precious to all the members.

Finally, consider the efforts of the Eastfield Machine Knitting Club whose combined efforts produced the very attractive cardigan on page 27 of the April issue. The Sweatshop Knitting club, based in Blackpool have also made a number of contributions including Linda Ireton's design on page 32 of the September 2006 issue. There's another super top in this issue, too. At MKM, we're more than happy to publicise your efforts and give you lots of help and encouragement. Remember that together, we can make it! ■



Down Under

G'Day - how ya goin' mate?

February 23rd saw the first new revamped Members Day for 2007 held at McDougal House in Como and what a day it turned out to be! The day had been promoted well and although the day was very warm (low 30s) the turn out was 'brill' with over 70 people attending, far exceeding our expectations.

There was heaps to see and do, including trade tables, show and tell area, machine demonstrations and so on, but without doubt one of the major highlights was the talk given by visiting guest speaker Sandy Rayment on machine embroidery. A vast number of samples demonstrated the flexibility of this craft and the way it can be related back to machine knitting, so even those without the required machine certainly gained both from a creative as well as a visual point of view.

CROSS CRAFTING

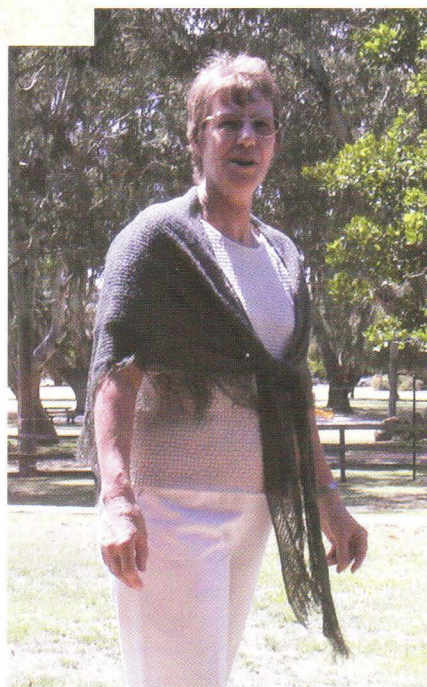
In the future, one of the significant changes to these meeting days will be the inclusion of a guest speaker from a different craft (cross crafting) which I believe is vital to ensure the survival of craft generally (not just in Western Australia but I suspect right across the board). After all, each craft can bring so much to the mix and it is then a matter of interpretation to bring aspects that capture your imagination back to your own preferred craft. In fact although I love machine knitting with a passion I always find it quite exciting to look into different crafts and draw on the possibilities that they present. What if? Working together can open up so many



creative, design and colour options that we normally may not consider so this scenario has to be a 'win win' situation for each craft involved.

MAD DOGS & ENGLISHMEN

Now back to the Members Day. It was indeed great to see that apart from Metro Members and visitors, we also had a number of country members who had made the considerable effort to drive for a couple of hours to attend the day, leaving home at 7.00 to be on site for 9.30 does show devotion to your craft above and beyond! Well done girls, but it must be said one girl can indeed top all of that and



Above: Garments modelled in parade
Left: Tony introducing guest speaker



Dormani Yarns

In July 1993, Tony Bennett and Robert Bettini started trading as Dormani Designs. Still flying the flag in 2007, the company has gone from strength to strength. There's a tremendous following for machine knitting in Australia, so we've invited Tony to fly the flag for all our readers in that part of the world and his articles now feature regularly in the magazine.

she's Christine Dennis of the Nuneaton club in Warwickshire. She was in Western Australia visiting family and her sister is Shirley Boyd, long time member and ex president of the association. The two of them came along for the day and needless to say Christine, ignoring her jetlag, was put to work drawing the raffle. One of the pics shows her presenting the hamper to winner Shirley Woollams of Murray Districts club. I made the trendy black number using two ends of Yeoman Supersheen, which was blocked and steamed then embroidered with vibrant flowers motifs. Those on the skirt are double size the ones on top and bag.

An impromptu parade was held during the lunch break, with garments provided by members attending on the day. A diverse range of styles was to be seen, showing the versatility of our much underestimated craft ranging from the very now piece 'the wrap' through classic jumpers to stunning suits and dresses. Thanks must go to the models who braved the heat to parade the garments on the lawned area in full midday sun (mad dogs and Englishmen?) Ooops! At least the compere scored a hat from one of the girls - you little bewdy! The little black outfit features machine embroidery on a base knit of two ends of Yeoman Supersheen steamed really well.

Belmont Club acted as host club for the day, ensuring that all went according to plan. It really is this behind-the-scenes support that guarantees a day like this runs so smoothly so congrats girls and boys. Our next Members Day will be held on Tuesday June 26th at Murray Districts club rooms and anyone interested in attending can contact me on 08 9328 3050 or email tony@dormani-yarns.com for details.

NEWS FROM VICTORIA

The Essendon Machine Knitting Club has just started this year. Once a month the members receive a lesson on an aspect of mathematics related to machine knitting and then look at the artwork of a famous artist. This is followed by a 3-hour workshop. In March the club members learnt about probability involving factorials, combinations and permutations. Did you know that you could arrange 3 cones of yarn 6 different ways on a shelf? ($3 = 1 + 2 + 3 = 6$) With only ten cones you can apparently arrange your yarn in a possible 3,628,800 ways on the shelf.

Inspired by Andy Warhol, the club members had to knit a nine square cushion with each square containing a flower. With a choice of 30 colours and by using one for the background, one for the petals and one for the centre of the flower, there were a possible 24,360 permutations. Each square had to have a different permutation. Next month they will be studying tessellations and the wonderful work of MC Escher. To view photos of the Essendon Club and other machine knitting events in Victoria, please check out our website. www.mkav.org.au

Many thanks to Angela McGregor for that info, but the scary thought is how many of us has only ten cones of yarn? The mind boggles!

More soon...

Be creative - knit up a storm.

Tony ■



Featured knitted suit with embroidery



Christine from UK presenting raffle prize to winner

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MACHINES

Agents for **Silver Reed** Knitting Machines
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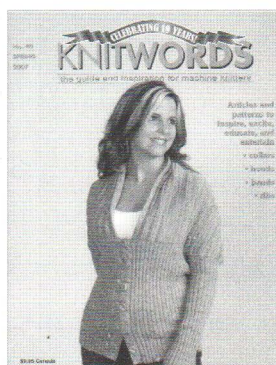
Tel 01455-220767 Fax: 01455 221246

Email: shadesofcashmere@hotmail.com

Please indicate whether for hand or machine knitting - yarn can be provided on cones for machine knitters or as skeins for hand knitters.

KNITWORDS KNITTING

MAGAZINE is now available
here in the UK by mail order
from me. If you have been
searching for inspiration or just
looking for a new angle on
machine knitting, then
KNITWORDS is for you. (I liked
it so much, I thought other knitters
would enjoy reading it too.)



Published 4 times a year, the
magazine is edited by Mary Anne Oger, a knitwear designer and
teacher. Her aim is to produce a magazine that will inspire, excite and
entertain. Whether you are a beginner or have been knitting for years
using a simple punch card machine or the latest electronic model, this is
the magazine for you. A year's subscription is £26.00 (£29.00
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Club Speakers

Watch, listen, learn and enjoy

Speakers are always a highlight in any club's events calendar, and Club Secretaries need look no further than our list. If you're a club speaker, and would like to add your name to our list, call us or drop us a line - you'll find the address on page 3.



Fiona Morris

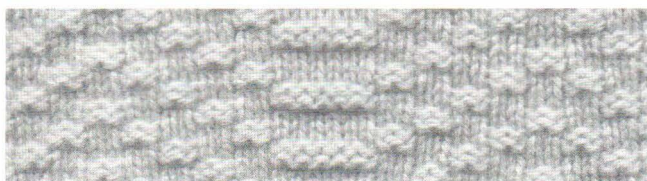
As an experienced teacher in both hand and machine knitting, I am happy to talk and teach one-day workshops on a broad range of knitting techniques.

The machine knitting talks I currently offer are Aspects of Lace, looking at various methods of producing open fabrics, Ways with Weaving using a variety of weaving techniques and Surface Decoration covering embroidery, painting, beading and other methods of embellishment, as well as a general talk about all the things I do.

Fiona Morris, 68 Southmead Road, Fareham Hampshire PO15 5JZ Tel: 01329 313929

E-mail: fi.morris@ntlworld.com

Website: - www.distanceknitting.com



Beryl Jarvis

Clubs, have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.



Other topics include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

90 Asfordby Road, Melton Mowbray, Leics LE13 0HR

Tel:- 01664-850418 E-mail: beryl.jarvis@ntlworld.com

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**Chris Brennan
Riverside Spinning, 11 Walmer Villas
Bradford, West Yorkshire BD8 7ET
Tel: 01274 787420**



Q: What's new on the net?

- Subscribe to MKM on-line with PayPal
- Huge Knitting Directory
- Machine Knitting LIVE! Latest news
- Hints, tips & friendly advice for all!
- Book & product reviews
- Clubs news & contacts
- Knitting news & views

A: The new MKM website!

See for yourself and join in the fun at
www.machineknittingmonthly.net

Out of the Blue

An original King Cole design

Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92] cm, 32 [34, 36] in.
Actual size 90 [94, 98] cm, 35½ [37, 38¾] in.

Length to shoulder 39.5 [40.5, 41.5] cm,
15¾ [16, 16½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

11 actual stitches (worked over alternate Ns throughout) and 20 rows to 10 cm, 4 in measured over st st using MC and C together (tension dial setting approximately 1).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

EXTRA ABBREVIATIONS

yfwd = yarn forward

NOTES

- We used knit side of knitting as right side of garment.
- All increasing, decreasing and casting off is worked on alternate stitches.
- When knitting, take carriage across slowly.

GARTER STITCH

Knit 2 rows. Drop every stitch 1 row down and reform.

Knitting Instructions

BACK

Push 101 [105, 109] Ns to WP. Push the second and every foll alt N to NWP. 51 [53, 55] Ns in WP.

* Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and 2 ends of C together, make a loop and place loop behind latch. With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP *.

Set RC at 000. Continue in garter stitch. K 5 rows. Continue in stocking stitch. Using MT and MC and C together, K 35 rows. RC shows 40.

SHAPE ARMHOLES

Set RC at 000. Cast off 3 sts at beg of

next 2 rows. 45 [47, 49] sts rem. K 22 [24, 26] rows. RC shows 24 [26, 28].

SHAPE CAP SLEEVES

Inc 1 st at each end of the next row and every foll 6th row until there are 51 [53, 55] sts. K 3 rows. RC shows 40 [42, 44].

SHAPE SHOULDERS

Set carriage to hold. Push 15 [16, 16] Ns at right to HP. Cast off 15 [16, 16] sts at beg of next row. Push 15 [16, 16] Ns at right from HP to UWP and cast off. Using WY, K a few rows over rem 21 [21, 23] sts and release from machine.

LEFT FRONT

Push 49 [51, 53] Ns to WP. Push the second and every foll alt N to NWP. 25 [26, 27] Ns in WP.

Work as for Back from * to *.

Set RC at 000. Cont in garter st. K 5 rows. Cont in st st. Using MT and MC and C together, K 35 rows. RC shows 40.

SHAPE ARMHOLE

Set RC at 000. Cast off 3 sts at beg of next row. 22 [23, 24] sts rem. K 23 [25, 27] rows. RC shows 24 [26, 28].

SHAPE CAP SLEEVE

Inc 1 st at armhole edge of the next row, K 3 rows.

SHAPE NECK

Slip 7 sts at right on to a safety pin. K 1 row. Dec 1 st at neck edge of the next row. Inc 1 st at armhole edge and dec 1 st at neck edge of the next row, K 1 row. Dec 1 st at neck edge of the next row. 14 [15, 16] sts.

3RD SIZE

K 1 row. Dec 1 st at neck edge of the next row. 15 sts.

ALL SIZES

K 3 [3, 1] rows. Inc 1 st at armhole edge of the next row. 15 [16, 16] sts. K 3 rows. RC shows 40 [42, 44]. Cast off very loosely.

RIGHT FRONT

Push 49 [51, 53] Ns to WP. Push the second and every foll alt N to NWP. 25 [26, 27] Ns in WP. Work as for Back from * to *. Set RC at 000. Cont in garter st. K 5 rows. Continue in stocking stitch. Using MT and MC and C together, K 35 rows. RC shows 40.

SHAPE ARMHOLE

Set RC at 000. K 1 row. Cast off 3 sts at beg of next row. 22 [23, 24] sts rem. K 22 [24, 26] rows. RC shows 24 [26, 28].

SHAPE CAP SLEEVE

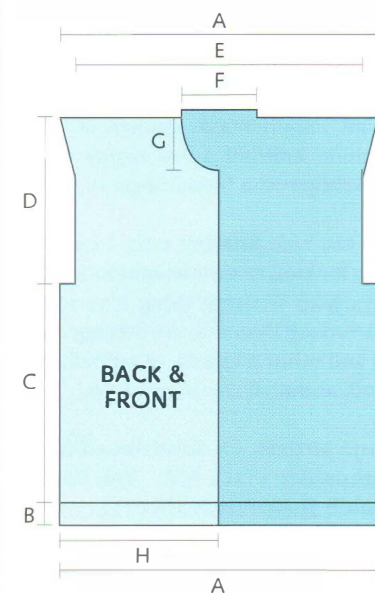
Inc 1 st at armhole edge of the next row, K 4 rows.

SHAPE NECK

Slip 7 sts at left on to a safety pin. Dec 1 st at neck edge of the next row. Inc 1 st at armhole edge and dec 1 st at neck

Diagrams

- A = 46 [48, 50] cm
B = 2 cm
C = 17.5 cm
D = 20 [21, 22] cm
E = 40.5 [42.5, 44.5] cm
F = 19 [19, 20.5] cm
G = 6 cm
H = 22.5 [23.5, 24.5] cm



edge of the next row, K 1 row. Dec 1 st at neck edge of the next row. 14 [15, 16] sts.

3RD SIZE

K 1 row. Dec 1 st at neck edge of the next row. 15 sts.

ALL SIZES

K 3 [3, 1] rows. Inc 1 st at armhole edge of the next row. 15 [16, 16] sts. K 3 rows. RC shows 40 [42, 44]. Cast off very loosely.

NECKBAND

Join shoulder seams.

With right side facing, slip 7 sts from safety pin on right front neck on to a 6 mm knitting needle, join in 2 ends of C together and pick up and K 12 sts evenly up right front neck, 21 [21, 23] sts across back neck, 12 sts evenly down left front neck and 7 sts from safety pin on left front neck. 59 [59, 61] sts. Work 4 rows in garter st. Cast off knitwise.

LEFT FRONT BORDER

With 6 mm knitting needles and right side facing, join in 2 ends of C together at top of neckband and pick up and K 63 [65, 67] sts evenly to cast on edge. Work 4 rows in garter st and then cast off knitwise.

RIGHT FRONT BORDER

With 6 mm knitting needles and right side facing, join in 2 ends of C together at cast on edge and then pick up and K 63 [65, 67] sts evenly to top of neckband. K 1 row.

Next Row (Making buttonholes): K 19 [21, 23] sts, (yfwd, K 2 tog, K 18) twice, yfwd, K 2 tog, K 2. Work 2 rows in garter st. Cast off knitwise.

ARMHOLE BORDERS

With 6 mm knitting needles and right side facing, join in 2 ends of C together and pick up and K 85 [89, 93] sts evenly around armhole edge. Work 4 rows in garter st. Cast off knitwise.

MAKING UP

Rub pieces through hands to bring up pile. Take half a stitch into seams. Join side seams and armhole borders. Sew on buttons. ■

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

King Cole Monte Carlo

4 [5, 6] x 50 g balls in Shade 710 (MC).

Any King Cole DK Yarn

(We used Anti-Tickle DK)

4 [5, 6] x 50 g balls in Shade 13 (C).

Pair 6 mm knitting needles.

3 buttons.

2 safety pins.

For further information about these yarns, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

Lemon Drop

An original **King Cole** design



Pattern Information

MEASUREMENTS

To fit new born [0-3, 3-6, 6-12, 12-18 months, 2 years].

To fit chest 36 [41, 46, 51, 56, 61] cm, 14 [16, 18, 20, 22, 24] in.

Actual size 43 [47, 54, 58, 62, 69] cm, 17 [18½, 21¼, 23, 24½, 27¼] in.

Length to shoulder 18 [20, 24, 26.5, 29, 32.5] cm, 7¼ [8, 9½, 10½, 11½, 13] in.

Sleeve seam 15 [17.5, 20.5, 23, 25.5, 28] cm, 6 [7, 8¼, 9¼, 10¼, 11] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

11 stitches and 24 rows to 10 cm, 4 in measured over st st (tension dial setting approximately 9). Before measuring

length, stretch fabric to correct width. *For perfect results, please check your tension carefully.*

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

Push 25 [27, 31, 33, 35, 39] Ns to WP.

* Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Carriage is at left. Push Ns to HP. Using a latch tool and MY, make a loop and place loop behind latch.

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

King Cole Sprinkles

2 [2, 3, 3, 3, 4] x 50 g balls in Main Yarn (MY).

1 metre of ribbon.

For further information, please write to King Cole Ltd at Merrie Mills, Elliott Street, Silsden, Keighley, West Yorkshire BD20 0DE or telephone 01535-650230.

Diagrams

A = 22.5 [24.5, 28, 30, 31.5, 35] cm

B = 9 [10, 12.5, 14, 15, 17.5] cm

C = 9 [10, 11.5, 12.5, 14, 15] cm

D = 19 [20.5, 24.5, 24.5, 26, 28] cm

E = 8 [8, 10, 10, 11.5, 11.5] cm

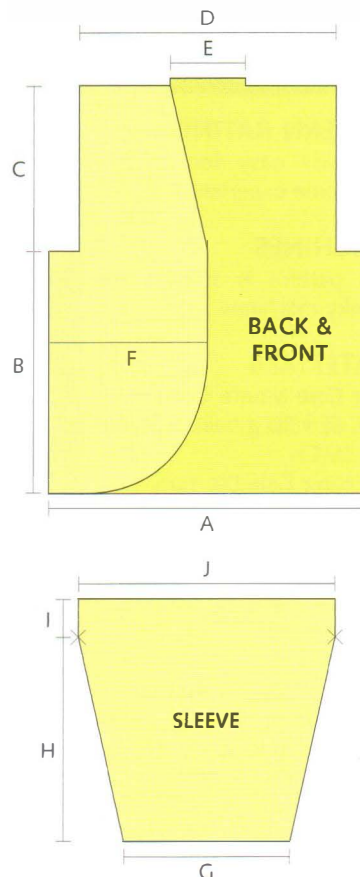
F = 10.5 [11.5, 13.5, 14.5, 15, 17] cm

G = 15 [15, 17, 17, 19, 19] cm

H = 15 [17.5, 20.5, 23, 25.5, 28] cm

I = 1.5 [1.5, 1.5, 2.5, 2.5, 3] cm

J = 20.5 [22.5, 24.5, 26, 30, 31.5] cm



With yarn at right of first N, bring latch tool up between first and second Ns at right and hook yarn over first N. Pull through loop. Rep all along Ns. Place loop from latch tool on last N. Push Ns to UWP *.

Set RC at 000. Using MT, K 22 [24, 30, 34, 36, 42] rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 2 [2, 2, 3, 3, 4] sts very loosely at beg of next 2 rows. 21 [23, 27, 27, 29, 31] sts. K 20 [22, 26, 28, 32, 34] rows. RC shows 22 [24, 28, 30, 34, 36].

SHAPE SHOULDERS

Set carriage to hold. Push 6 [7, 8, 8, 8, 9] Ns at right to HP. Cast off 6 [7, 8, 8, 8, 9] sts very loosely at beg of next row. Push 6 [7, 8, 8, 8, 9] Ns at right from HP to UWP and cast off very loosely. Using MY, cast off rem 9 [9, 11, 11, 13, 13] sts loosely.

LEFT FRONT

Push 3 [4, 5, 6, 7, 8] Ns to WP. Work as for Back from * to *.

Set RC at 000. Using MT, K 1 row.

SHAPE FRONT EDGE

Inc 1 st (1 st in) at right edge of next 4 rows. 7 [8, 9, 10, 11, 12] sts. K 1 row. Inc 1 st (1 st in) at right edge of the next row and foll alt row. 9 [10, 11, 12, 13, 14] sts. K 3 rows. Inc 1 st (1 st in) at right edge of the next row and every foll 4th row until there are 12 [13, 15, 16, 17, 19] sts. K 1 [3, 5, 9, 11, 13] rows. RC shows 22 [24, 30, 34, 36, 42].

SHAPE ARMHOLE

Set RC at 000. Cast off 2 [2, 2, 3, 3, 4] sts very loosely at beg of next row. 10 [11, 13, 13, 14, 15] sts. K 5 [5, 7, 7, 9, 9] rows.

SHAPE FRONT EDGE

Dec 1 st at right edge of the next row and every foll alt row until 7 [8, 9, 9, 10, 11] sts rem, then on every foll 4th row until 6 [7, 8, 8, 8, 9] sts rem. K 7 [9, 9, 11, 9, 11] rows. Cast off very loosely.

RIGHT FRONT

Push 3 [4, 5, 6, 7, 8] Ns to WP. Work as for Back from * to *.

Set RC at 000. Using MT, K 1 row.

SHAPE FRONT EDGE

Inc 1 st (1 st in) at left edge of next 4 rows. 7 [8, 9, 10, 11, 12] sts. K 1 row. Inc 1 st (1 st in) at left edge of the next row and foll alt row. 9 [10, 11, 12, 13, 14] sts. K 3 rows. Inc 1 st (1 st in) at left edge of the next row and every foll 4th row until there are 12 [13, 15, 16, 17, 19] sts. K 2 [4, 6, 10, 12, 14] rows. RC shows 23 [25, 31, 35, 37, 43].

SHAPE ARMHOLE

Set RC at 000. Cast off 2 [2, 2, 3, 3, 4] sts very loosely at beg of next row. 10 [11, 13, 13, 14, 15] sts. K 4 [4, 6, 6, 8, 8] rows.

SHAPE FRONT EDGE

Dec 1 st at left edge of the next row and every foll alt row until 7 [8, 9, 9, 10, 11] sts rem, then on every foll 4th row until 6 [7, 8, 8, 8, 9] sts rem. K 7 [9, 9, 11, 9, 11] rows. Cast off very loosely.

SLEEVES

Push 17 [17, 19, 19, 21, 21] Ns to WP. Work as for Back from * to *. Set RC at 000. Using MT, K 10 rows. Shape sides by inc 1 st at each end of the next row and every foll 6th [6th, 8th, 8th, 8th, 8th] row until there are 23 [25, 27, 29, 33, 35] sts. K 13 [13, 15, 13, 11, 9] rows. RC shows 36 [42, 50, 56, 62, 68]. Place a marker at each end. K 4 [4, 4, 6, 6, 8] rows.

SHAPE TOP

Cast off 6 sts at beg of next 2 rows. Cast off rem 11 [13, 15, 17, 21, 23] sts loosely.

MAKING UP

Place centre of sleeve tops to shoulder seams, then sew cast off edge of sleeves evenly to back and fronts, sewing rows above markers on sleeves to cast off stitches on back and fronts. Taking half a stitch into seams, join side and sleeve seams. Sew ribbon to front edges. ■



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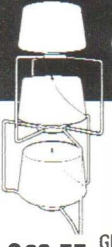
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PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

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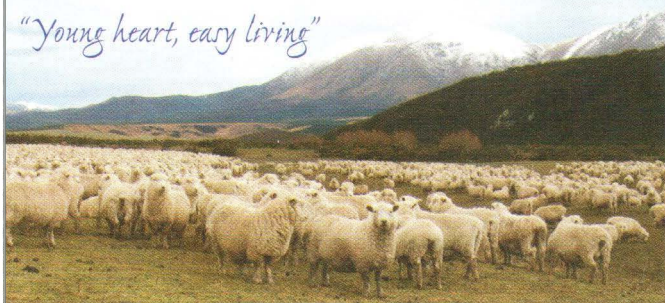
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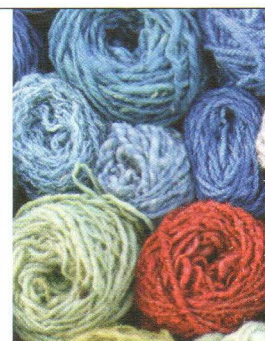
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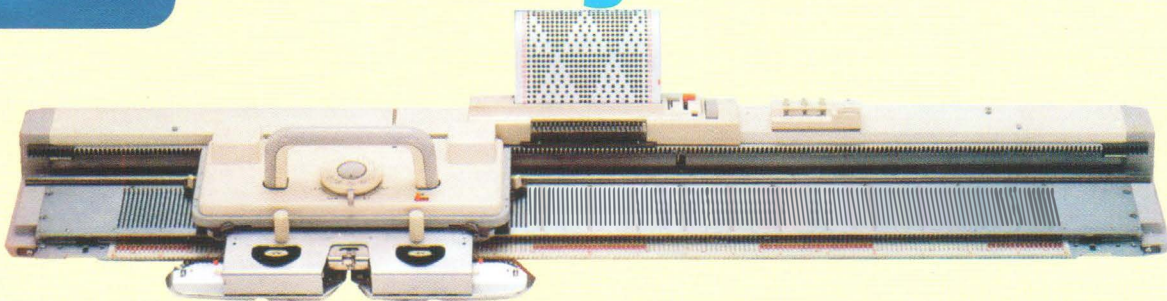
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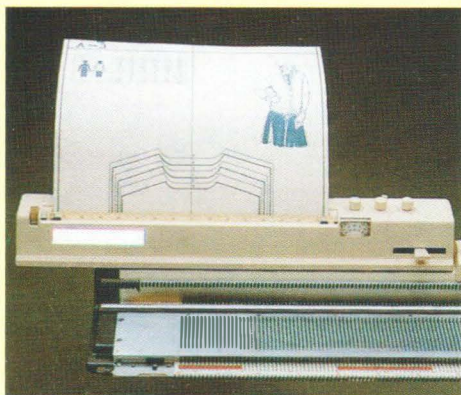
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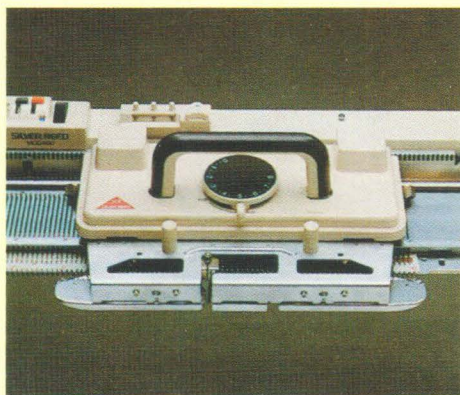
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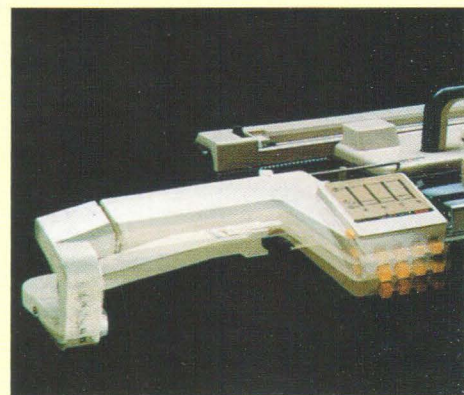
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